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NEWSPAPER

IN U.K. MUSIC NEWS



Blur, Oasis To Battle It Out At The Brit Awards

SEE PAGE 9

JANUARY 20, 1996

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT



TORI AMOS

SONG FOR PAF

the new album featuring caught a life sweet, kate & putting the damage on produced by TORI AMOS

## Diverse French Rap Scene Seizes Moment New Radio Content Policy Leads To Higher Visibility

■ BY EMMANUEL LEGRAND

PARIS—The French rap scene—which was treated as an anomaly a decade ago—has emerged as one of the



MC SOLAAR

country's most consistent creative and commercial musical trends, enjoying increasing consumer and critical attention, both in France and abroad.

Radio support of this music is also on

the rise, spurred in part by French content quotas approaching 40% of the total content of all radio stations in France by Jan. 1. For people in the



proaches to be found, French rap is now as diverse as American rap, with hardcore bands, jazzy acts, dance-oriented tracks, and cool sounds. By borrowing a genre from overseas, France



MÈNEUR

has created a style in its own right.

To industry observers, the development of this scene is a natural reflection of the social, economic, and cultural background of France. "A double society has emerged during the past decade with those who have and

(Continued on page 54)

## Discovery Records Finds Alternative

■ BY CARRIE BORZILLO

LOS ANGELES—With first-quarter releases from Too Much Joy and



TOO MUCH JOY



DISCOVERY

Voice Of The Beehive, Discovery Records, best known for jazz, makes its entry into the alternative rock end

(Continued on page 51)



FOLLOWS PAGE 49

## Guardian's Curtis Displays Honesty On 'Truth From Lies'

■ BY BRADLEY BAMBARGER

NEW YORK—With the frank declaration of romantic independence in her song "Radical"

making waves at radio, singer-songwriter Katie Curtis seems poised to broaden her following after years of building regional audiences through solo tours and independent releases.

Angel Records' new pop imprint, Guardian, issues Curtis' album "Truth From Lies" Jan. 24, billing the label's inaugural discovery as a lending light in the contemporary folk movement and an artist whose roots in coffeehouses

won't stand in the way of broad commercial growth.

"I wrote 'Radical' about a young person in a gay relationship, but I enjoy playing it because people come up to me after shows and say, 'I love that song about interracial relationships.'"

"Curtis says with amusement, "Radical" has a personal meaning for me, but it also has a personal meaning for other people," Curtis adds. "That's important. I want to reach a wider audience, one that includes people who have never been to a folk club or listened to public radio."

(Continued on page 91)



CURTIS

## 1000 Mona Lisas Unveiled On RCA

■ BY BRADLEY BAMBARGER

NEW YORK—Through novel promo-



1000 MONA LISAS

tional efforts and a bit of serendipity, the debut EP from RCA's punk-laced

(Continued on page 13)



SEE PAGE 49

## HEATSEEKERS

Tim Kerr/Capitol's Everclear Puts 'Sparkle' In Chart Peak

SEE PAGE 17

What band has worldwide sales of 1.5 million, is Gold plus in six countries, was on Saturday Night Live and the cover of Rolling Stone, went platinum in the US following a sold out tour, had a one hour MTV special, two Top 5 Modern Rock tracks, a Buzz Bin clip, a Grammy nomination for Best Alternative

Music Performance and is just now releasing their first commercial single?



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The first single. Goes to radio January 29. In stores February 27.



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Mastered by John Goldenrod Mastering.

Reynolds & Reynolds



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-Time Magazine

**#1 of '95**

-The New York Post

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-The L.A. Times

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## Internships: Too Much Of A Good Thing

BY M. WILLIAM KRASLOVSKY  
AND C.K. LENDT

Spirling college costs and a shrinking supply of entry-level jobs have triggered a sharp rise in competitive internship enrollment. In the highly competitive music industry, students are pressed into the unpaid servitude of employers to get on the inside track, since internships are crucial to ultimately landing a job.

Internships have many selling points. They provide employers with an extended interview period to evaluate a student for a possible job down the road, and they assuage anxious parents bearing the burden of annual tuition totaling \$20,000 at some schools that there will be a payoff. But too often internships are simply a guise for a summer job, a real music industry education that allows a university to cut corners to the detriment of its students.

Internships are predictably popular with students. They get a glimpse of what working in the music industry is like and the opportunity to rub shoulders with, they hope, future bosses and co-workers. More than 50 colleges offer music business degrees, and internships are the centerpiece of many programs. It's become axiomatic that students benefit from this introductory work experience. Whatever its merits as vocational training, how much of an internship is relevant to the university's role in teaching this class? Our own experience suggests not much.

Substituting job training for teaching has become a convenient way for universities to bring in a tidy profit from music industry academic programs. Charging full tuition for internship credit cuts the cost of hiring experienced instructors, classroom facilities, and other activities that students expect to receive on campus. Unsupervised internships, which are typically the case, in effect permit company employees, who may barely be out of college themselves, to assume the role of teachers. While there may be something of value imparted in this, it seems dubious that it justifies as much as 20-30 hours a week of a student's time and potentially thousands of dollars in tuition.

But the Achilles' heel we've found with internships is that they encroach on the time available to learn what the degree purports to represent. No amount of hours on the job can supplant a rigorous education based on classroom experience and learning subjects of lasting value. It is wishful thinking to believe that student interns will gain any insight or understanding of such complex issues as copyright law, performance rights, compulsory licenses, royalty economics, broadcasting and cable regulation, popular culture, electronic music, musical genres, and consumer marketing by running errands and chatting with junior-level employees. Yet these studies all too often take a back seat to putting in the required hours for an internship.

While most students have a lifetime of work-place experience ahead of them, few will have the opportunity to study beyond the four years they are committed to pursuing a bachelor's degree. It's highly unlikely that they will have much of a chance to learn the underpinnings of this business anywhere but the

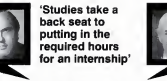
classroom. Without it, or with only a watered-down version, an internship is a shallow experience, like looking at the surface of an onion but not recognizing the many layers that comprise it.

Media attention has magnified the music industry and its career allure to graduates in law, business, and communications. Students with music business degrees will be increasing-

mic standards, and a revolving door of part-time instructors who have no ties to the university.

Creating internships that offer students greater exposure and supervised contact with key managers and decision-makers is one way to enhance that experience. Using the company as a resource to undertake course-related projects that get students at least peripherally involved with the business of that organization is another. Filling the need for grunt work without pay in the guise of internships is not a feature that ought to be preserved. Universities have to take the initiative and plan purposeful internships, not simply act as placement agencies seeking job slots for their charges.

Stiff competition at the entry level has secured a likely marketplace for internships that provide a stepping stone to the job market. Carefully selected and monitored, they can help bridge the divide between the work place and the classroom and complement the goals of a degree. But let's not be deluded into thinking that shuffling students throughout a maze of unpaid or poorly paid make-work experiences is the bedrock of education. Outsourcing the job of music industry education to employers with little incentive or preparation to excel in this role seems to contradict what the university is supposed to be doing.



M. William Kraslovsky, left, is a New York attorney and co-author of "This Business Of Music." C.K. Lent is co-director of entertainment and media management at Mountaintop Manhattan College and an industry consultant.

ly be competing with people whose academic training includes a smattering of analytic writing, research, and related business skills. So many music business graduates, however, emerge with little more than a degree in hand and memories of job training largely relegated to clerical chores. And too many music business programs use internships as a crutch to avoid upgrading academic curricula offerings, outdated curriculum, mushy acade-

## LETTERS

### PRaise the Lord...

The boycotters and blasters are at it again. Operating under the Christian banner and preying on unwary Christians for financial support, these loose cannons (Donald Widmon and the American Family Ass'n.) are now asking Christians to boycott such stellar Christian artists as Wayne Watson, Steve Camp, and the Brooklyn Tabernacle Choir. Yes, you read it right—the Brooklyn Tabernacle Choir.

The twisted logic for the campaign is that Christians boycotting these Christian artists will send a powerful message to Time Warner. Are you following this? The boycotters want to eliminate the only organized Christian influence in the world's largest media company so the company will stop doing non-Christian things! What, then, should our response and responsibilities be? For starters, we should write the chairman/CEO of Time Warner (Gerald Levin, Time Warner, 75 Rockefeller Plaza, New York, N.Y. 10019) and the chairman/CEO of Warner Bros. Records (Rusa Thyret, Warner Bros. Records Inc., 3300 Warner Blvd., Burbank, Calif. 91566) and thank them for the support their company gives to Christian music. Secondly, every time a Warner Alliance artist performs in our areas, we should be there in support so that Warner Alliance will grow to be an even stronger influence for good within Time Warner.

Robert A. Briner  
President  
ProServ Television  
Greenville, Ill.

### ...AND PASS THE RANDY NEWMAN

I would like to applaud Billboard U.K. correspondent Paul Sexton for including "Randy Newman's Faust" in his list of top 10 albums of 1995 ("The Critics' Choice," Billboard, Dec. 25, 1995). Newman's innovative reworking of the Faust legend spans a musical range from gospel to heavy metal to exquisitely beautiful ballads, and attitudes of tenderness to scathing satire—all infused with Newman's characteristic craftsmanship, humor, and irreverence. It deserves to be nominated for album of the year.

Joan Manners  
Burbank, Calif.



RANDY NEWMAN

# Sony, BMG Follow WEA Lead On Toughening MAP Policies

■ BY ED CHRISTMAN

NEW YORK—Music manufacturers, worried about the health of music retail, continue to strengthen minimum-advertised-price policies, apparently in an attempt to weaken the resolve of merchants practicing loss-leadership.

In the last three weeks, Sony Music Distribution and BMG Distribution have issued revamped policies that are much tougher on violations than earlier policies.

Those moves come on the heels of WEA's widely hailed policy that eliminates for 90 days all cooperative advertising funds for any account caught advertising its titles below

their respective assigned MAPs.

On Dec. 20, Sony Music Distribution amended its MAP policy, saying that any account that violates it will not only lose the funds supporting that particular ad campaign, but will be ineligible to request cooperative advertising funds from the company on that title for 90 days. Additionally, any campaigns on other titles already scheduled to begin during those 60 days would be canceled.

But the Sony policy is not considered as strong as that of WEA, because it only applies to Sony-funded advertising. Accounts are still able to turn their own ads on Sony product, advertising prices below MAP, and

(Continued on page 87)

# First DVD Product Shown At CES; Copy-Protection Issue Unresolved

■ BY EILEEN FITZPATRICK

LAS VEGAS—With all the fanfare of football teams headed for the Super Bowl, Thomson Consumer Electronics and Toshiba America Consumer Products announced their DVD launch plans at the Consumer Electronics Show here Jan. 8-9. Other manufacturers, however, were content to wait on the sidelines while longer before revealing their DVD game plans.

Copy protection, meanwhile, remains a sticking point in the minds of some software-company executives, who are concerned that a standard has not yet been agreed upon for the pending products.

At the DVD demonstration show, Thomson reiterated its earlier promise to de-



Toshiba plans to spend approximately \$200 million for its DVD launch. Above, one of two models in the company's DVD line. In addition, they will carry price tags of \$599 and \$699 and are due on store shelves by Labor Day.

live a player below the \$500 price point. Thomson will offer a base DVD model under its RCA brand, priced at

\$499.

Toshiba said it will kick off with two models, priced at \$599 and \$699. The major difference between the two is the absence of two video output ports on the lower-priced model.

Most observers at CES say the players will be discounted to \$100 below their suggested lists.

Thomson's player will be in U.S. stores this summer, with a rollout in Europe scheduled for September.

A second, higher-priced model already marketed under the company's GE brand will be introduced one month after the RCA model.

According to Thomson VP of video multimedia product development Gary Johnson, the GE model will probably (Continued on page 89)

# Cory Robbins Teams with BMG For New Label

■ BY DON JEFFREY

NEW YORK—Cory Robbins, who co-founded the successful rap label Profile Records in 1981 at the age of 23, has teamed up with BMG to form an urban and alternative rock label called Robbins.

Robbins says he plans to release six albums and 15 singles in his first year of operation. The music mix initially will be about 70% urban, 10% rap, and 25% alternative rock, but over time the split could become 50-50. Robbins says that he has "a couple of artists in mind he wants to sign" who cover the rock and urban categories.

All releases on Robbins will be manufactured and distributed by BMG, whose RCA Records will provide promotional services and back-office functions when needed.

Gary Baddeley, an entertainment attorney with law firm Phillips Nizer Benjamin Krin & Ballou, has been hired as VP/GM. Robbins says he has also hired a promotion coordinator, an A&R coordinator, and a director of finance but declines to name them because the deals are not completed, including Robbins, the label will employ 14 when fully staffed.

Calling the deal with BMG "some what unique," Robbins says, "it's the best of both worlds. It's a label where an artist can deal directly with the president of the company and not have to wait a long time to get decisions made. But when the need is there, we have the resources of a major label."

Kevin Czinger, executive VP of BMG Entertainment North America, says, "From my perspective, Cory's a dream to have as a partner. He has a proven record on creativity, with a profile, and when you go through a business with him, he is very detail-oriented and very cost-conscious on the administrative running of a label."

With an undisclosed ongoing investment by BMG, Robbins has started a company called Robbins Entertainment L.L.C., of which he will be president/CEO and will own 99% of the stock. It's start date is expected to grow over time. Robbins (Continued on page 83)



**R&A Victory.** The Recording Industry Assn. of America throws a dance party at the Hard Rock Cafe in Washington, D.C., to celebrate the passage of the Digital Performance Right in Sound Recordings Act of 1995. Shown, from left, are Steve Ripley of Anista Nashville group the Tractors, R&A president Hilary Rosen, Mercury Nashville artist Tim Richey, Warner Bros. Nashville artist Krista Wickett, Mercury artist Crystal Waters, and R&A chairman Jay Beran.

# MIDEM Turns Eye Toward Latin America 30th Anniversary Finds Conference Expanding Fast

■ BY JEFF CLARK-MEADS

LONDON—MIDEM, which this year celebrates 30 years in the southern French city of Cannes, could soon be operating in a third territory: Latin America.

The MIDEM Organization successfully launched MIDEM Asia in Hong Kong last year, and chief executive Xavier Roy believes it is time to address the world's other region of burgeoning growth.

Roy, here for a final round of meetings before MIDEM begins in Cannes Jan. 21, demurs about the details of a MIDEM Latin America.

He says a decision on whether to proceed with the project will be made "soon," but declined to discuss potential venues or time frames. He does, though, express his interest in the growth rates of Latin American markets.

According to the 1995 Statistical Handbook, published by international labels body IFPI, the region's music sales rose last year by 33.3% in monetary terms, for a total of \$2 billion at retail values. IFPI says, "Brazil and Mexico are now placed in the top 10 legitimate music markets; both territo-

ries experienced high CD growth in 1994, but Brazil showed particularly encouraging developments, with CD sales almost doubling and the value of the market up by some 80% in the year last year."

As for MIDEM in Cannes, Roy is encouraged by the return of Warner/Chappell as an exhibitor after a four-year absence (Billboard, Jan. 6) and by an across-the-board increase in numbers. He says that 9,650 delegates have registered, compared with 9,050 at the same point in 1993; 1,369 companies will be represented on stands,

compared with 1,191 this time last year; and the number of countries represented already stands at 68, up from 61 at the time last year.

Roy says he believes the 30th-anniversary MIDEM will have a party atmosphere in terms of music and a professional approach in business.

He argues that the event's success and continuing growth is based on the MIDEM Organization's determination to remain responsive to its customers' needs and on the "increasing globalization of the music business."

(Continued on page 84)

# U.K. NAT'L MUSIC CENTER GAINS MOMENTUM

■ BY JEFF CLARK-MEADS

LONDON—The U.K. music industry's dream of a temple to British music in the heart of London may become a concrete reality.

The concept of a national music center is not only being backed by record companies, music publishers, concert promoters, artists, and their managers, but has been outlined to Heritage Secretary Virginia Bottomley.

However, EMU Music Europe president Perrey Perry, who chairs the industry committee that is overseeing the project, emphasizes that there is a long way to go before the first brick is laid.

Perry, who also emphasizes that the

momentum for the center has a pan-industry basis, points out that the committee includes Music Publishers Assn. chairman Andy Heath, International Managers Forum chairman John Glover, and concert promoter Harvey Goldsmith.

Perry, a former chairman of the British Phonographic Industry, says the center is envisioned along similar lines to the Universal City leisure complex, the Universal Citywalk, in Hollywood, Calif. It would include a museum; a possible 5,000-seat venue, depending on whether an appropriate site is found; three restaurants and cafes; education facilities; rehearsal space; retail out-

(Continued on page 84)

# GMs in L.A. Call Arbitron's Spanish Ratings Inaccurate

■ BY CHUCK TAYLOR

A group of radio station GMs in Los Angeles is charging Arbitron with survey techniques that inaccurately skew Hispanic listeners, creating unrealistically high ratings and dramatic swings for Spanish-language stations in the market.

These alleged inaccuracies, the group says, are costing other L.A. stations millions of dollars in lost revenues because of ad rates based on the supposedly inflated ratings.

Organized under the auspices of the L.A. English Radio Assn., the group comprises 13 high-caliber station executives in the nation's No. 1 revenue radio market. Each signed a December letter addressed to Arbitron GM Pierre Bouvard, blasting the ratings giant for an increasingly divergent relationship between bilingual, Spanish-dominant, and English-dominant Hispanic listeners.

As a result, the station leaders say, 100% of the survey's Hispanic sent to high-density Hispanic areas are surveying Latinos who speak only Spanish. Stations that offer English-language (Continued on page 77)

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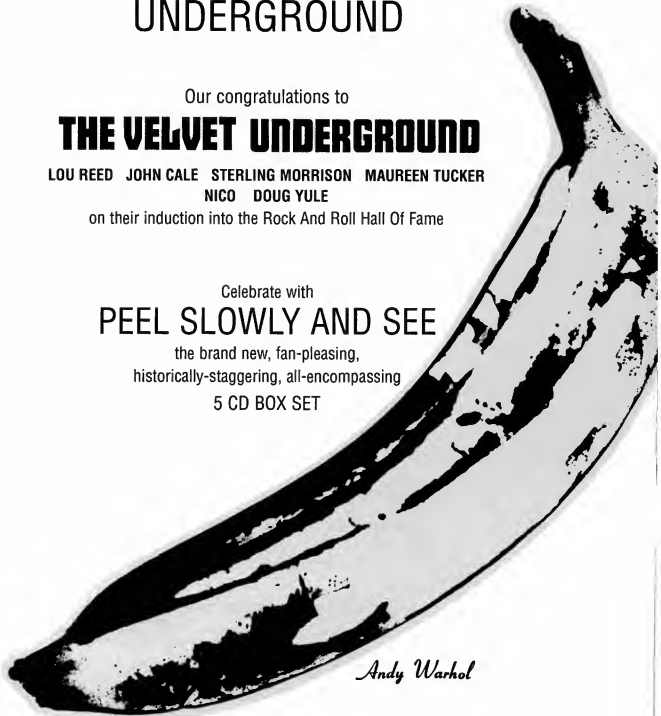
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# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Britannia Renews Brits Backing Oasis, Blur, Pulp Are Leading Nominees

■ BY JEFF CLARK-MEADS

LONDON—Mail-order company Britannia Music Club is to sponsor for the next three years what its chairman describes as "one of the most valuable properties in the U.K. music industry": the Brit Awards.

Confirmation of the deal was made at the announcement of the nominations for the 1996 awards, revealed at London's Hard Rock Cafe Jan. 8. There had been speculation that an alternative to Britannia, which has sponsored the awards since 1989, might be found for this year's show.

Britannia says it will spend \$2.25 million on its Brits-related marketing campaign, with money earmarked for national radio and press, as well as promotions to the club's 2 million members.



HARVEY



LENNOX

Britannia chairman John Nelligan kicked off the nominations event, which was attended by members of the print and broadcast media and a number of artists.

Sony Music Entertainment U.K. chairman Paul Burger, who heads the British Phonographic Industry's Brits committee, pronouncing himself "particularly pleased" at Britannia's continued sponsorship, predicted that the event would be "an

excellent reflection of the exciting year the U.K. music industry has enjoyed." He then announced the contenders in 14 award categories—nine British and five international. Oasis (Creation) and Blur (Food/Parlophone) received five nominations each, followed by four for Pulp (Island) and three apiece for Tricky (4th & Bway), Supergrass, and Radiohead (both Parlophone).

The Brit Awards will take place at Earl's Court Exhibition Centre in London Feb. 19 and will be broadcast by Carlton Television on the ITV network the following night. Malcolm Gerrie, executive producer of the TV show, suggested at the nominations announcement that next year's Brits might again be televised live, although he conceded that such a move

(Continued on page 8)

## Maison De Soul Artist Frank 'Movin' Up' To Zydeco Fame

■ BY JIM BESSMAN

EUNICE, La.—In 1984, Rockin' Sidne's "My Test Too" became such a zydeco crossover smash that even John Fogerty



rushed out a B-side cover. In 1993, Beau Jaque's "Give Him Cornbread" was all the rage, and every zydeco band in southern Louisiana worth its cayenne pepper had to add it to its live repertoire.

The latest rage is "Movin' On Up," a cover of the theme to the old TV sitcom "The Jeffersons" by 23-year-old



accordionist/vocalist Keith Frank that has zydeco roadhouse dance-floors bopping. The song is the title track of Frank's second album for

(Continued on page 9)

## Bogmen, Arista Work The Slow Build With 'Suddenly'

■ BY BRADLEY BAMBARGER

NEW YORK—Arista rock act the Bogmen continue to rise, with fans swamping the band's gigs and the label serving the second single, "Suddenly," to modern rock, triple-A, and college radio Monday (15).

Released in August, the Bogmen's debut album, "Life Begins At 40 Million," showcases the group's Dave Matthews-meets-Talking Heads appeal and has sold 13,000 copies in stores monitored by SoundScan. The first 50,000 copies of the album, which has also been serviced to small off-campus outlets and headshops, are in the enhanced CD format, which adds multimedia accessible via a computer's CD-ROM drive.

The Bogmen have been cultivating



their fan base by touring steadily in the Northeast for the past couple of years, with shows drawing particularly well in New York and Boston even before the album was released

(Continued on page 8)

## QVC Enters Label Fray With onQ Imprint First Releases From Kenny Rogers, George Burns

■ BY DOUGLAS REECE

Home-shopping TV network QVC has increased its involvement in music with the launch of a new label, onQ Music.

The first onQ release, a two-album Kenny Rogers compilation titled "Vote For Love," has sold 45,000 units exclusively through QVC since its Jan. 2 release, according to Rob Berman, director of new business development for West Chester, Pa.-based QVC.

(Had it been eligible for The Billboard 200, "Vote For Love" would have entered the chart at No. 130 this week, making it the Hot Shot Debut. However, Billboard chart policy disqualifies product offered only at a single account.)

"Vote For Love" features love songs voted on by QVC viewers dur-

ing August and September 1994. The selected titles include "My Funny Valentine," "Unchained Melody," and Rogers' 1980 hit "Lady." Rogers performed "My Funny Valentine" during



ROGERS

a one-hour QVC segment promoting the album Jan. 6; an earlier segment without Rogers aired the day of the record's release. A new segment featuring Rogers will be created for pre-Valentine's Day exposure.

In addition to these hourlong seg-

ments, QVC airs short five- to seven-minute product pitches one or two times a day. Rogers has also done three 10- to 15-minute call-in segments, in which he speaks directly with QVC viewers.

The album is being offered at an introductory price of \$19 on CD and \$16 on cassette (plus \$3.97 for shipping and handling). After Valentine's Day, the price will be \$21 and \$18 for CDs and cassettes, respectively.

onQ's second release, "A Century Of George Burns," is a four-album collection of Burns' music and out-takes from his radio show with his late wife, Gracie Allen. The album, available on CD for \$58 and cassette for \$48 (plus \$4.47 for shipping and handling), was to bow Jan. 12 on QVC.

Berman is optimistic that onQ can

(Continued on page 8)

album featuring new music by

|                |                   |
|----------------|-------------------|
| Amy Grant      | Sophie B. Hawkins |
| Chris Isaak    | Joan Osborne      |
| Shawn Colvin   | Faith Hill        |
| Wild Colonials | Joan Jett         |
| Queen          | and more!         |

In stores February 6

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album featuring new music by

|                |                   |
|----------------|-------------------|
| Amy Grant      | Sophie B. Hawkins |
| Chris Isaak    | Joan Osborne      |
| Shawn Colvin   | Faith Hill        |
| Wild Colonials | Joan Jett         |
| Queen          | and more!         |

In stores February 6

Available exclusively at Barnes & Noble, Borders, and Amazon.com

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## Star Song's Newsboys Land On 'Take Me To Your Leader'

■ BY DEBORAH EVANS PRICE

NASHVILLE—Star Song Communications is planning its latest massive marketing campaign ever for the Feb. 20 release of the Newsboys' sixth album, "Take Me To Your Leader."

The alternative Christian rockers will debut material from their new project in a live concert from Space Center Houston that will be broadcast via satellite to outlets and over the Internet through online service provider NetCentral.

The production will employ five cameras in what Star Song is billing as the highest-quality Christian music concert ever seen on the Internet. To access the concert online, home PC owners will need to visit the Newsboys' World Wide Web page at <http://www.newsboys.com>.

"It's the biggest marketing campaign I've ever worked on," says



NEWSBOYS

Danny McGuffey, Star Song's senior VP of sales and marketing. "[I] comes 50% of our time on any given day, just to pull off the launch, which is a six-figure deal."

Star Song has partnered with the Parable Group to make the premiere concert available to retailers via the Insight Network satellite system, a Dallas-based company that works with Christian and mainstream retail accounts to place video advertising in stores via satellite. According to

(Continued on page 83)

## Michael McDermott 'Debuts' On 3rd Set EMI Singer/Songwriter Finds Home At Last On Triple-A

■ BY JIM BESSMAN

NEW YORK—That Michael McDermott's third album is self-titled is significant, both for the artist and for his oldest record-company booster.

"It's called 'Michael McDermott,' and in a lot of ways, it feels like a debut record," says Brian Kopelman, EMI Records senior VP, who signed McDermott to Giant in 1991 and co-produced his first album, "620 W. Surf," with Don Gehman.

"I'm the most biased person to talk about this, because Michael has been a labor of love for me for the last six years," Kopelman continues. "But I've always felt that as a writer, he's one of the most important artists around. I thought it might take five years and three albums to really find his voice and style, since he was only 21 when he did the first record, and it's hard to have an artistic voice when you're 21. So this time, it's his first album as a fully formed artist called Michael McDermott."

Appropriately, then, EMI is treating

McDermott much as if he were, in fact, a new artist. When the album track "Summer Days" goes to triple-A and album rock radio Jan. 29, McDermott will have already visited almost every triple-A station in the country, according to Kopelman.

"We started in October working a record that wouldn't be out until February," says Danya Venable, EMI's senior director of marketing. "We sent him out to stations three or four days a week, every week, and in each case, he did a conference-room concert to give more insight into where he's coming from. And between radio stops, we had him doing a lot of set-up press."

McDermott agrees that he "covered a lot of ground" in a short period, though not without some trepidation—and a little supernatural assistance.

"A conference-room performance is kind of like a proctology exam," he says.



MCDERMOTT

"There's a lot of anxiety, but it usually turns out very nice, though there was one occasion where the only people who were there were receptionists who were in their 60s, eating pizza and chatting about soap! Then there's a great picture of our site."



a ditch in Taos, N.M. We were totally lost, then we finally pulled into the station driveway and got stuck trying to pull out. Suddenly, these amazing Native Americans mysteriously appeared out of nowhere and got us out!"

McDermott is still out visiting stations ("I feel like the Fuller Brush Man, going door to door and asking, 'Are you buying?' And if not, I go on to the next one") and has a similar stop upcoming at VH1. The next step, says Venable, is a band tour (the conference-room performances were solo of colleges centering around McDermott's Chicago home base—Illinois).

(Continued on page 16)

## April Trial Set For C'right Suit Over Mariah Carey Hit

NEW YORK—A 4-year-old copyright-infringement suit filed by two Los Angeles-area songwriters against pop superstar Mariah Carey and Sony Music is set for an April trial, following a recent failed motion by the defendants for summary judgment.

In an action filed March 20, 1992, in Central District Federal Court in Los Angeles, defendants Sharon Taber and Randy Gonzalez claim that the Mariah Carey hit "Can't Let Go" from her smash 1991 album "Emotions" was lifted from their composition "Right Before My Eyes," which they allege was written and copyrighted in mid-to-late 1990.

(Continued on page 27)



Ben Leaves 'Em Speechless. Ruffhouse/Columbia artist Ben Arnold celebrates after performing with his touring band at New York's Mercury Lounge in support of his debut album, "Almost Speechless." Shown, from left, are Barry Goldfarb, Arnold's personal manager; Jeff Corenthal, associate director of marketing, Columbia; Arnold; and A. Christopher Schwartz, CEO, Ruffhouse.

## Epic 'Home Alive' Compilation Comes To Women's Defense

■ BY CRAIG ROSEN

What began as an independent album to benefit Home Alive, a Seattle-based anti-violence collective, has evolved into a two-CD set of music and spoken-word contributions from a wide range of stars and up-and-coming talent. It is due Feb. 20 on Epic.

The album, "Home Alive—The Art of Self-Defense," features the Presidents Of The United States Of America, Soundgarden, and Nirvana, as well as lesser-known talents, such as Los Hornets, Alcolan Funnyner, and late Gits frontwoman Mia Zapata.

It was the July 1993 rape and murder of Zapata that inspired the formation of Home Alive, says Gretta Harlow, a member of the collective who was in-



volved in compiling the album and is featured on it performing on "Digging & Striving" with Naked Tube. (Continued on page 74)

## EXECUTIVE TURNTABLE

**BILLBOARD MUSIC GROUP.** Dan Dodd is named Western advertising manager for Billboard Directories in Los Angeles. He was senior account executive at BAM magazine.

**RECORD COMPANIES.** Ken Baumeister is appointed executive VP/GM for HOLA Records in New York. He was senior VP of marketing at EMI Records Group.

The Elektra Entertainment Group appoints George Cappelloni VP of rock promotion in New York. Rick Grant director of merchandising/marketing in New York, and Gihan Saleem manager of press and artist development in Los Angeles. They were, respectively, a consultant with G&P Entertainment Marketing, manager of merchandising/creative services for the Elektra Entertainment Group, and coordinator of press and artist development for the Elektra Entertainment Group.



BAUMEISTER



CAPPELLONI



GRANT



BAKER



BATKIN

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Discovery Records in Los Angeles names Cary Baker VP of media and Gary Poole director of national promotion. They were, respectively, VP of P&A Media and VP of broadcast services for Next, an alternative radio tipsheet and magazine.

Vicki Batkin is promoted to VP of television programming for Columbia Records in Los Angeles. She was VP of television relations.

Don Eason is appointed VP of promotion for Qwest Records in Los Angeles. He was VP of promotion for Perspective Records.

Tony Johnson is promoted to senior director of national publicity for Virgin Records in Los Angeles. He was national director of R&B publicity.

Bruce Henderson is appointed director of product management for Virgin Records in Los Angeles. He was head of Uncle Entertainment, a New York-based management and street promotion company.

Sherril Robertson is named director of finance for Artists/Nashville. He was VP of finance/CFO at Reunion Records.

Trevor Carey is appointed West Coast regional promotion manager for Relativity Recordings in Los Angeles. He was assistant PD at KHQT San Jose, Calif.

Allison Dunbar is named VP of business affairs at Pool Party Records in Los Angeles. She was an international law professor.

**PUBLISHING.** Merrill Wasserman is named VP of international acquisitions and affiliate relations for Sony/ATV Music Publishing in New York. She was VP of international

acquisitions for MCA Music Publishing.

Be Golden is promoted to president of Criterion Music Corp. in Los Angeles. He was VP.

Adrienne Rodriguez is promoted to associate manager of the film soundtrack division of EMI Music Publishing in Los Angeles. She was executive assistant to the senior VP of EMI Music Publishing West Coast.

Donna Caseline is promoted to manager of creative services for MCA Music Publishing in Los Angeles. She was an assistant.

# SHE'S NO ANGEL



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## UK/BRITS

**ISSUE DATE: FEB. 17**

**AD CLOSE: JAN. 23**

Billboard's February 17th issue tunes into the UK for the 1996 "Brits Around the World" spotlight. This comprehensive overview of the UK's marketplace takes an authoritative look at the resurgence of British pop from the viewpoint of the new corps of international executives at the UK labels. Other topics include British acts who experienced chart success this year and case histories on '95's most notable UK breakthrough stories. Plus... a list of leading nominees for the 1996 Brit Awards!

### Contact

UK: Catherine Flintoff  
Europe: Christine Chihetti  
171-323-6686



## ASIA PACIFIC I

**ISSUE DATE: FEB. 24**

**AD CLOSE: JAN. 30**

Billboard's February 24 issue features the first of four annual Asia Pacific spotlights focusing on the industry developments of the region. Each of these in-depth specials will aim to update readers on the talent, trends and creative aspects of artists and music in Asia. Other topics will focus on Asian programming (Channel V and MTV Asia), retail activity and news on company deals and executive moves.

### Contact

Amanda Guest  
613-9824-8260



## CHILDREN'S AUDIO/VIDEO

**ISSUE DATE: FEB. 24**

**AD CLOSE: JAN. 30**

The Kid Biz is booming and Billboard's Feb. 24th issue explores the many facets of the Children's audio/video market. This all-encompassing spotlight showcases the most successful stars in the biz and reports on special interest videos, retail activity, upcoming audio and video releases and kid's interactive market.

### Contact

Jodie Francisco  
213-525-2304

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# WORLDWIDE SPECIALS & DIRECTORIES 1996



## 2 UNLIMITED 5TH ANNIVERSARY

**ISSUE DATE: MAR. 9**

**AD CLOSE: FEB. 13**

**Billboard's** March 9th issue celebrates the fifth anniversary of the internationally acclaimed dance act 2 Unlimited. **Billboard's** dance editor Larry Flick interviews the group about their career evolution. The spotlight will also chronicle 2 Unlimited's success with stadium-filling concert tours, chart-topping records and massive video play.

### Contact

Ken Piotrowski  
212-536-5223



## PRO-TAPE

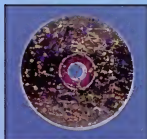
**ISSUE DATE: MAR. 16**

**AD CLOSE: FEB. 20**

From the 1996 ITA's planned activities to the promotional campaigns of tape companies, **Billboard's** March 16th special highlights the important challenges and issues facing the pro tape market. Other topics to be discussed include the positive status of tape in recording studios, the effects of cost increases on materials and the constant threat of other formats on this industry.

### Contact

Ken Kapr  
212-536-5017



## 1996 RECORD RETAILING DIRECTORY

**PUBLICATION  
DATE: MID-MARCH**

**AD CLOSE: JAN. 31**

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LIDIA BONGUARDO

## Pulp Travels Toward U.S. With 'Class' Island Act Aware Of Resistance To Britpop

■ BY PAUL SEXTON

LONDON—The band that started working on its current "overnight" U.K. success in the late '70s is ready to offer its idiosyncratic brand of modern rock to America again.

Pulp's "Different Class" album, which raced to No. 1 in Britain in November and was platinum (300,000 units) by the end of its second week of release, arrives in the U.S. Feb. 27 on Island. After a muted reaction in



PULP

America to the group's label debut, 1994's "His'n'Hers," Island and the band are wondering whether the U.S. is ready to embrace a group whose

music celebrates a certain suburban English seediness.

"Correct me if I'm wrong," says Pulp's charismatic, foggish front man Jarvis Cocker, "but as far as I can make out, American music seems to deal in quite broad statements. It's all tailored for a certain type of person. The thing that interests me about life and our group is the ambiguity of it."

Adds Adam Pollock, Island's New York-based associate director of marketing: "With English bands that don't have a real base and are not over here touring, what we can rely on is the built-in Britpop fan base, which is growing in America but is still not very

(Continued on next page)



**Killing Time.** Wax Trax!/TVT act Sister Machine Gun and TVT act Gravity Kills take a break before their show at Chicago's Cabaret Metro. Pictured, from left, are Sister Machine Gun's manager Mika Ryan; Sister Machine Gun's Chris Randall; Gravity Kills' Jeff Schoen, Matt Dudenhofer, Doug Firley, and Kurt Kerns; and Gravity Kills' backing singer Mike Rand, Ashley Street Talant.

## Ali Akbar Khan Honors Indian 'Legacy' On Triloka

■ BY BRADLEY BAMBARGER

NEW YORK—A living legend in Indian classical music, Ustad Ali Akbar Khan is still finding ways of broadening his musical horizons at the age of 73.

Khan's upcoming album, "Legacy"—



Srimati Asha Bhosle, left, and Ali Akbar Khan.

in stores Feb. 27 from AMMP/Triloka Records—features the virtuoso sarod player collaborating with a singer for the first time. With Indian film diva Srimati Asha Bhosle, Khan has received a set of 10th- and 18th-century songs that lends fresh currency to ancient custom.

"With 'Legacy,' Khan has given us something we haven't heard before," says John Schaefer, music director at WNYC New York, who has played Khan's music extensively on his program "New Sounds." "The album is a meeting ground between Khan's North Indian classical tradition and Bhosle's popular style. It's neither fish nor fowl, and that's what I go for on my show."

Remarkably on Khan's intimate accessibility, Schaefer adds, "It's funny. One of

(Continued on page 44)

## Ramones' Adios Is For Real After All; Gender Gap In Madonna's Court Win

**GABBA GABBA GOODBYE:** After 22 years, the Ramones are hanging up their leather jackets, and all I can say is that the world will be a worse place without them.

Though rumors were flying that the band's last album, this summer's not so cryptically titled "Adios Amigos," was its farewell, when we talked with Joey Ramone around the time of the record's release, he hinted that reports of the band's death may have been premature—especially if the album received an especially warm commercial reception.

Unfortunately, that didn't happen. And now, Ramone admits that perhaps he had been in a bit of denial. "I guess there was a slight ray of hope, but that wasn't the band speaking, it was me speaking." But now, even he knows the end is near. "I think I went through the hell of the Ramones being over already, which was very depressing. To me, the Ramones have always been bigger than four individuals; they have a life of their own. It's almost this entity, this monolith."

All that's left now is to wrap up a goosy tour. The band heads to Europe Tuesday (16) and then comes back to the U.S. for select East Coast dates that will include some secret club shows and its final New York appearance. In March, the band will go to South America. Its last show will be a stadium date in Buenos Aires, with Iggy Pop as the opening act.

After the tour ends in the spring, the band members already have individual plans, according to Ramone. Joey will continue writing for online music magazine Addicted to Noise. He will also host his own program on an Internet radio station that will launch later this year. C.J. has a solo record deal with a French label, Marky has an album coming out on MCA offshoot Blackout, and Johnny says he's going to retire.

In my mind, the Ramones were like cockroaches... indelible. I thought a nuclear bomb could drop and the Ramones would be left standing among the rubble. was wrong.

**FROM MATERIAL GIRL TO MATERIAL WITNESS:** Madonna won a major victory in court Jan. 8 when a Los Angeles jury found a drifter guilty of talking her. Although she was compelled to testify in person against her or risk being arrested, Madonna's victory in the high-profile case can still be seen as a win for stalking victims everywhere.

But here's the scary part. According to a story in The New York Daily News, the jury foreman said that the female jurors helped convince some of the male

jurors how frightening some of these threats might be to a woman. Excuse me, but is there a man alive who would find someone telling him that he intended to slice his victim's throat from ear to ear nonthreatening? Also, why would such a claim be more threatening to a woman than a man's? Last time I checked, men had throats, too.

**UNIVERSAL HEARTBEAT:** Not only has MCA label Rising Tide officially changed its name to Universal Records (Billboard, Dec. 8, 1995), it is now a wholly owned subsidiary of MCA. When announced last July, the record company was described as a joint venture between MCA and Doug Morris, although no financial information was ever disclosed.

According to a source, the change took place when Morris was promoted from head of Rising Tide to chairman/CEO of MCA Music Entertainment Group in mid-November (Billboard, Dec. 2, 1995). The source says no money changed hands when Universal became a wholly owned MCA property.

**SUPER SUNDAY:** Vanessa Williams will sing the national anthem at Super Bowl XXX in Tempe, Ariz., Jan. 28. For trivia buffs, the performance of "The Star Spangled Banner" did not become exclusively a star turn until Super Bowl XX, when Wynton Marsalis did the honors. Before that, the U.S. Air Force Academy Chorus (Super Bowl VI) was just as likely to get the nod as Marvin Gaye (Super Bowl V). This year's half-time entertainer, Diana Ross, warbled the national anthem at Super Bowl XVI. The only act to perform the tune more than once at the big game's: Grambling University Band (Super Bowl II and IX).

**ON THE ROAD:** Bruce Springsteen will continue his acoustic solo tour through the summer. After more than American dates in January and February, the performer will head to Europe... Merry Clayton, Marianne Faithfull, and Darlene Love will appear at New York's Rainbow Room through Feb. 3 in a revue called "20th Century Pop... A Musical Celebration"... Jack Logan & The Liquor Cabinet kick off a club tour Feb. 1 in Washington, D.C.... The Bluesians in Band tour, featuring artists who appear on Shanachie's Bluesians record series, is booking dates for a summer outing that will start on the East Coast in June. Among the artists on the Bluesians Hurricane Alley Review are Rufus Thomas, Bill Doggett, Sue Foley, Chuck St. Troy, and the Uptown Horns.



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Mary Chapin Carpenter

# Cowboy Junkies Get Back To Basics Band Takes Spare Approach On Geffen Debut

BY LARRY LEBLANC

TORONTO—While "Lay It Down," the Cowboy Junkies' tightly focused debut for Geffen Records, remains true to the band's minimalist country/blues approach, the Feb. 27 release's most noticeable aspects are its starkness and tight interplay between vocalist Margo Timmins, guitarist Michael Timmins, drummer Peter Timmins, and bassist



COWBOY JUNKIES

"With this record we decided to go back to the four of us and only had a few outside players," says Michael Timmins, also the band's songwriter and co-producer. "We wanted some songs with a string quartet, and the other instrumentation we added is very thought out. The four of us are very spare in our playing, and that's what you get when you listen."

Using an outside producer for the first time in six albums, the band chose to work with John Koss (R.E.M., Grant Lennan, Indigo Girls, and Vic Chesnutt), who co-produced with Timmins. The 13-track album was recorded at Koss's home studio in Athens, Ga., last summer.

In addition to John's work, especially the new *Vi* Chessnut record, he had the same texture sound we wanted to get—very large but warm, and very bottom-heavy with lots of space," says Timmins. "We talked to him, and he seemed to have the same philosophy toward recording as we. We also fell in love with his studio."

While Timmins says the band anticipated the four-album deal, she admits it was prompted by the label's dissatisfaction with the band's handling of the Junkies' last studio album, 1993's "Pale Sun, Crescent Moon." According to SoundScan, it has sold 353,000 units to date.

"That was the last straw," Timmins says. "That record could have done really well. Our North America tour for it

was the best we'd ever done, and the album got great [U.S.] radio. It just didn't go anywhere."

During a two-year layoff before linking up with Geffen, the Junkies took a sabbatical from roadwork. Timmins, however, kept busy by scoring two Canadian films: "Homes," which will be released this month in Canada, and the tentatively titled "The Boys Club," due this spring.

Meanwhile, director Oliver Stone included the Junkies' version of Lou Reed's "Sweet Jane," originally on "The Trinity Session," in his 1994 film "The Natural." The song spent 17 weeks on Billboard's Modern Rock Tracks chart. Additionally, RCA released the live album "200 More Miles" last year. It has sold 38,000 units to date, according to SoundScan.

A deciding factor in the band's move to Geffen Records was Geffen A&R rep. Dan Powers, who had heard "The Trinity Session," the band's second independent album, in 1988 and had signed the group, which he was with until 1990. The album was rereleased on RCA and provided a U.S. breakthrough.

Outlining Geffen's strategy for the album, Powers says, "There's a video being shot by a Canadian director, and there'll be a U.S. promotional tour for the group in February and March which will include key radio stations and retail sites. The band will, perhaps, do some acoustic

performances then as well."

"With the record," Powers continues, "the plan is to go first with triple-A, commercial alternative, and college radio formats. Triple-A has been their strongest base of support over the last several years, and we'll be looking to use how modern rock [radio] responds to it."

More evident on this album than the last few live recordings is Timmins' exquisite guitar work, which has been one of the hallmarks of "The Trinity Session."

Says Timmins, "Playing guitar creeps in on the tour for 'Pale Sun, Crescent Moon,' and the time we started work on the album, I felt ready to play it more again. I had [previously] become sick of playing lead guitar and had wanted to concentrate on songwriting. So I did that for a couple of years. Now I'm playing guitar more, and it'll be fun playing live."

Timmins acknowledges that songs on the new album, particularly "A Common Denominator," "Just Want To See," and the poppy "Angel Mine," are structurally simpler than those on either 1992's "Black Eyed Man" or "Pale Sun, Crescent Moon." "That's another thing we decided to do: to hone down a bit," says Timmins. "I think the songs hang together better musically. Lyrically, I tried to make them simpler as well. There are not as many puns on this record."

With the band now having six albums in its catalog, Timmins says it has become a challenge to figure out what to perform at a concert.

"I divide the audience into those people who see us a lot and who really like what we've done, and people just catching on to what you're doing," says Timmins. "I think the latter group is the one that the audience wants to hear, but you've got to play your new stuff as well. The set also has to be able to change-up to the act. It all becomes a bit of a trade-off."

When the album version also goes to college radio, Pollock says, "There's a group of record stores in America that specialize in English music, maybe one in each major metropolitan area.... We are definitely going to those stores with a lot of important merchandising materials early just to let people know Pulp's record is coming. It gives us a story to go to radio stations down the street."

Pulp's live focus has recently been directed at the European market, but Pollock is hopeful that the band will play in the U.S. in February or March. Coker says with trademark diffidence, "We keep resisting the idea, but we're going to have to come over and play." Perhaps mindful of the protracted route that took Pulp this far, he adds, "But I couldn't do touring [in the U.S.]; that'd kill me. I'd be dead within a couple of months."

Schulman says that the band should make the effort. "Pulp are really good live. When they toured here with last year's Part of the Process, a lot of people who 'Hia' had just come out, and I noticed the record picked up here at the store after they played. Their whole schtick just comes across better live."

# Reunion's Gary Chapman Finds 'Shelter' in Nashville

BY DEBORAH EVANS PRICE

NASHVILLE—With his "Sam's Place" radio series, his excursion into gospel, and his store's high-profile opening on wife Anya Grant's "House Of Love" tour, and various other ventures, Gary Chapman has become one of Nashville's most visible artists. Reunion Records plans to help Chapman translate that visibility into record sales with the release of "Shelter."

Word will distribute the album to the Christian market starting Feb. 10, while mainstream retailers will receive it Feb. 27 via BMG Distribution. According to Ben Schacter, Reunion VP of sales and marketing, the label plans a two-pronged push on "Shelter," utilizing the media and Christian radio. "Gary is a publicist's dream [at this point] because he decided whether it's being the grand marshal for the Nashville Christmas parade, the spokesperson for (Smoky Mountain tourist town) Gatlinburg, his ongoing association with 'Sam's Place' and TNN's national broadcasts of that, or hosting roles, such as co-hosting the Dove Awards. Those are continual opportunities Gary comes up with."

Howard says, "One of our primary goals is to use those exposures to broaden people's awareness of Gary, whether it be TV advertising in conjunction with 'Sam's Place' or going in and doing targeted marketing around his affiliation with Gatlinburg."

Reunion isn't decided if the label will promote singles to mainstream radio, but it does plan to attack the album extensively to Chapman's core audience in the Christian market.

"I don't think I do records for marketers," Chapman says. "In my opinion, the labels are an unfortunate byproduct of the way we live our lives, not just in music, but in everything. I'd like to think anybody could buy this record and enjoy it. I'm unashamedly a Christian, and that's going to be reflected in my music. But it's probably not the kind of Christian attitude the general media or general consumers would be expecting." "I'm not going to beat anyone over the head with the Bible or beg for money. I'm just trying to incorporate my relationship with Christ into my life."

"Shelter" features the well-written, melodic pop tunes Chapman has become known for, as well as a few surprises. The opening cut is in a cappella rendition of the classic hymn "Great Is Thy Faithfulness," which was a crowd pleaser on the "House Of Love" tour. Other highlights include a duet with recent CMA award-winner Alison Krauss. "I Just Don't Ever Need You" and Chapman's "Man After Your Own Heart," which first appeared on last year's multiartist "My Unstoppable Love."

The "Shelter" album cover features Chapman with the youngest of his three children, 3-year-old Sarah, who he says helped inspire the "Shelter" concept. "I think I should be bringing shelter. Houses don't do it. Money doesn't do it. Careers don't do it. Relationships do," Chapman says. "And the relationships I have with my wife, kids, friends, and, foremost, with God [are] my shelter, and I hope that's what's reflected on this record."

In addition to "Shelter," Chapman will have another album out this winter. It will be found at the local sporting-goods store, rather than the record shop. He and his band have recorded an album of golf songs as the Mulligans. "I started out just for fun, just as kind of goofy, novelty songs, and there are some of those on there," Chapman says. "But some people at the [Professional Golf Ass'n] heard it and asked me to write a tribute for [golfer] Paul Azinger [about] his successful struggle with cancer. So we did that, and the album just took a turn toward the more serious aspects."

A portion of the proceeds goes to the National Leukemia Society. The album was released shortly before Christmas on Chapman's own label and is a joint venture between Chapman and the PCA.

"It's marketed through golf shops," Howard says. "They've done national ads in the PGA magazine, and it's marketed directly through the PGA. That's just another example of the publicity machine he is."

Tom Ball, Christian music buyer for Tower Records in Nashville, says Chapman's hard activities positively affect his record sales. "When he does a concert or TV appearance, it generates a lot of interest in the label's stuff. I don't know if he's sold more, but he's sold more albums, did well for us and sold steadily. Then when he co-hosted the Dove Awards, that boosted sales."

Howard says the push at radio and (Continued on next page)

# PULP TRAVELS TOWARD U.S. WITH 'CLASS'

(Continued from preceding page)

big. We have to rely on alternative radio a lot."

The week the album ships, alternative stations will be serviced with the U.S. lead track, "Common People," produced, as was the rest of the set, by veteran rock sideman Chris Thomas. Fueled by a sardonic Cocker lyric about the British class system, the song reached No. 2 in the U.K. last June, followed to the same position in the autumn by a double-sided hit, "Mis-Shapes"/"Sorted For E & Wizz," the latter a semi-oriental collaboration with the British media for appearing to glamorize drug culture. December brought another British top 10 track, "Disco 2000," remixed from "Different Class." Last and concluding 12 months of success made all the more dizzying by the group's longtime status as indie also-rans.

Formed as Arabacus Pulp in Cocker's hometown of Sheffield, England, in the late '70s, Pulp first recorded for such independent labels as Red Rhino and Fire. The current six-piece lineup came together in 1990 and signed with Island three years later. In the summer of 1994, the "Sisters" EP gave Pulp a top 20 U.K. hit and the front man was on his way to becoming a

British media darling. Cocker, who appears on the forthcoming album by fellow modern rockers Lust on the track "Class," is "related" about his hard-won domestic triumph. "For a lot of the '90s, I had a lot of time on my hands," he says, "and I know how crap that is." Pulp's appearance on the record is a nod to the Stone Roses at the 1995 Glastonbury Festival, in front of 80,000 fans, was widely regarded as a career high.

Mike Schulman, buyer for the alternative-oriented indie label Rough in Berkeley, Calif., feels that Pulp has suffered from the same anxiety about certain British cutting-edge bands that befell London Suede. "There's a glam aesthetic, or an offhand sexuality, that just sears a lot of American people," he says. "There's more to it than just saying they don't like English music. [These bands] challenge their ideas of sexual identity, and Jarvis seems really keen on playing it up—definitely not one of the leaders. Part of the reason Oasis are doing so well [in the U.S.] is that they're laid and they rock."

Island will service the dance remixes of "Common People" to its club and DJ pool mailing list in early February,

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# Artists & Music

## John P. Kee, Dottie Peoples Win Big At Gospel's Stellar Awards

BY LISA COLLINS

NASHVILLE—The icy rain that ushered in the record snowfall of the Blizzard of '96 could not keep a near-ecstasy crowd away from the gospel music industry's biggest night, the 11th annual Stellar Awards, held Jan. 6 at the Tennessee Performing Arts Center here.

John P. Kee, known as "the prince of gospel," was the night's big winner with five awards, including contemporary male vocalist of the year, for his new and contemporary album, "The Year, and the Prince of the Year." It was a clean sweep for Kee, who triumphed in five of the six categories in which he was nominated—despite the fact that he has been the endorser, not the hunted, in recent years by the emergence of Kirk Franklin. Kee, recently married, was both reverent and philosophical, saying, "The wonderful that I was able to touch the indus-

try in a special way. Now I'm going to retire, concentrate on helping to bring new talent into the industry, and preach a bit."

It was also a big night for Dottie Peoples, who was easily the "people's choice." Peoples pocketed four awards, including traditional female vocalist of the year, and traditional male vocalist of the year. Newcomer William Becton was named the new artist of the year for his debut, "Broken," which was also the top urban gospel pick. Becton, caught off guard, described the win as "incredible." "Two years ago," he noted,

"I was a music teacher looking at the Stellar Awards on TV and praying that the Lord would give me an opportunity to come forth with the gift that he's given me."

Citing outstanding achievements by African-Americans in gospel music, the two-hour TV special, which doubles as an annual tribute to the memory of Dr. Martin Luther King Jr., will air in national syndication from Jan. 13 through Feb. 18. The branch of excellence award, named for Dr. King, the program is distributed by his Chicago-based Central City Productions.

The show was highlighted by live performances from Kirk Franklin & the Family Shiloh Church, Fred Hammond & Radical For Christ, Yolanda Adams, the Mighty Clouds of Joy, and CeCe Winans. Presenters included Oscar-nominated actress Angela Bassett, Jan-

mine Guy, Larenz Tate, "Sister, Sister" stars Tia and Tamara Mowry, "The Parthenoid" star Suzanne Douglas, and Cardi Staton.

Special honorees included Hugh B. Price, president/CEO of the National Urban League, who received the Most Notable Achievement Award; TransAfrica founder and president Randall Robinson, this year's recipient of the Excellence Award; the ailing Rev. Milton Branson, who was not on hand to pick up the Pioneer Award; and the Fairfield Four, who won the James Cleveland Award for their contributions to the quartet sound.

The awards are voted on by radio professionals, record manufacturers, retailers, artists, and others in the gospel business.

Following is a complete list of winners:

**Contemporary female vocalist:** Yolanda Adams, "More Than A Melody." **Traditional female vocalist:** Dottie Peoples, "On Time God."

**Contemporary male vocalist:** John P. Kee, "Show Up."

**Traditional male vocalist:** The Rev. James Moore, "Live At Jackson State."

**Contemporary group or duo:** Andraé Crouch, "The Call."

**Traditional group or duo:** Canton Spirituals, "Live In Memphis III."

**Traditional choir:** Dottie Peoples & Peoples Choice Chorus.

**Contemporary choir:** New Life Community Choir.

**Instrumental performance:** "Play Me In Your Key," Ben Tankard.

**Urban gospel:** "Broken," William Becton.

**Music video:** "Show Up," New Life Community Choir.

**New artist of the year:** William Becton.

**Producer of the year:** John P. Kee.

**Album of the year (contemporary):** "Show Up," New Life Community Choir with John P. Kee.

**Album of the year (traditional):** "On Time God," Dottie Peoples & Peoples Choice Chorus.

## MICHAEL MCDERMOTT 'DEBUTS' ON 3RD SET

(Continued from page 10)

Michigan, Indiana—in advance of his upcoming show at the February Gavin convention in Atlanta.

Further "revitalizing" McDermott's Chicago base, Venables says, was a weekly series of eight Chicago club gigs at different venues from November through New Year's Eve. "Every one sold out, and they got Michael reintroduced," says Venables.

At progressive triple-A station WKRT-FM Chicago, though, McDermott needed no further introduction. "He has a pretty long history with him and going to keep the relationship going," says music director Patty Martin, noting McDermott's many "budget" shows performed in conjunction with the station.

"I think this record is a step forward for him, and we have a 'free sample' in the works—a free, abbreviated version where we invite listeners to a club to hear a short set by an artist to give them a taste of what he's been doing lately. We've had him on air here tons of times, so this is something different."

It's also in keeping with Koppelman's stated goal of building "Michael McDermott" out of Chicago, "not with hype, but by letting people find his music and hear it on the radio and see him playing it—since it's so strong, it speaks for

itself." Venables adds that a Cema Chicago branch dinner last month generated a micromarketing effort for area retailers that will possibly include a concert tour emanating out of Chicago and the Midwest. "We're doing the right solid thing in Chicago for him this time around," says Venables. "Since it has been a while since his last album, it was inevitable."

That was "Gethamane," which was released by SBK in 1993 and for which Koppelman did A&R. "The first one was labeled 'folk,' which is kind of a bad word, but it was triple-A before there was triple-A," says McDermott. "I got Bruce Hornsby on it and some great studio guys, and then, for the second time, I was also a big-budget kind of record. I got my own band. But in retrospect, we thought my home demos were much cooler: I play all the instruments myself, so the idea this time was to go in and do what I do at home, because it was somehow more interesting and compelling."

McDermott went to Memphis to record "Michael McDermott" in producer Joe Hardy's garage, playing nearly all the parts himself. "I've had a association with the South lately," he says. "I don't know if I'm being silly, but there's a mystical quality to what I do instead of a heartland quality,

which is how I get labeled. So I wanted to go somewhere very heartland. I can't say that a lot of that flavor got soaked up by the music, but just being down there and using local [speakers]—it did kind of come across."

One of the few instrumental parts not played by McDermott comes from the untitled album track "Killing Me," on which author Stephen King plays guitar.

A major McDermott fan who used his song lyrics in his novel "Ironia," King wrote the liner notes to "Michael McDermott." He recounts being turned on to the singer-songwriter through his sons and even credits McDermott with showing him that he isn't "too old to rock'n'roll."

"We won't exploit King, but his liner notes really articulate Michael to his fans," says Koppelman. "When his first album came out, nobody really cared about acoustic guitar or telling stories or songs about everyday people. But look at the last year and the success of a lot of groups who are just playing straightforward rock'n'roll music with really important words. There was no triple-A when Michael started, but now there's a format built for him, so the time is right."

## REUNION'S GARY CHAPMAN FINDS 'SHELTER' IN NASHVILLE

(Continued from previous page)

retail will include contests and special promotions around Valentine's Day and Father's Day. The Valentine's Day promotion will center around the first Christian radio single, "One Of Two," a love song which Grant and Christine Chapman, "In all of our Christian radio markets, we'll be doing the 'One Of Two' win-it-before-you-can-buy-it promotion," Howard says. "And in some of our top markets, we're going to try to hook retail and radio together to offer a bigger promotion. I also think the song will be a big wedding song in the future."

The Father's Day promotions will involve the song "My Father's World." Howard says, "We're going to put together a cassette of that song and give it away with the purchase of Gary's record around Father's Day."

Howard says the label will pursue prime retail positioning for "Shelter" at both Christian and mainstream retailers. One of the more unusual promotional items is a talking shell taker.

"In the Christian market, shell takers are very popular," Howard says. "I think we've produced what should be the world's first talking shell taker. It has a message from Sarah. People press the shell taker and hear a 10-second message from Sarah about her dad."

Although they haven't recorded Sarah's message yet, Chapman jokes that it will probably say something like "Please buy my daddy's record. I'm hungry."

Chapman will be a prominent participant in the "Country In The Rockies" celebrity ski benefit Jan. 17-21 in Crested Butte, Colo. Then he'll hit the

road in mid-February to support the album. Last fall, he performed 20 dates with Sparrow recording artist Susan Ashton, and they plan another 20 dates for the spring. He and Ashton will come on together and perform at the on-stage bender being as entertaining as the music. "It's really fun," he says. "She's the perfect foil for the kind of communication I enjoy on stage, a whole lot like Amy, honestly."

Also during the spring and summer, Chapman will do festival dates as well as begin a new season of "Sam's Place," which tapes every other Sunday in Nashville's Ryman Auditorium. Previously broadcast via Salem Radio Network, "Sam's Place" will now be broadcast on the TNN radio network to 600 stations. TNN will also tape selected episodes for television specials.

| amusement<br>business                                      |   |            |                                   |            |                       |
|--|---|------------|-----------------------------------|------------|-----------------------|
| TOP 10 CONCERT GROSSES                                     |   |            |                                   |            |                       |
| ARTIST(S)  | Venue   | Date(s)    | Gross Ticket Price(s)             | Attendance | Producer              |
| DAVE NAVARRA<br>SUE COOPER                                 | Longhorn Coliseum<br>Houston, Tex.                        | Dec. 30-31 | \$684,025<br>\$25-\$125           | 28,371     | Caltex Tour           |
| MARKYIN & THE MACHINES<br>JANET JACKSON                    | Olympian Theatre<br>Crescent City, Calif.                 | Dec. 25-31 | \$379,610<br>\$25-\$125           | 18,161     | Sunset Inc.           |
| DAVID BOWIE<br>DANIEL BELL                                 | Gene Arena<br>Pittsburgh                                  | Dec. 31    | \$296,180<br>\$12-\$50            | 12,008     | Discant-Legit         |
| LETO ARNOVA, WYNN<br>BRIAN<br>DAVID TAYLOR<br>DAVID TAYLOR | Cole Arena<br>Detroit                                     | Dec. 30    | \$280,800<br>\$27-\$50            | 10,387     | Bass Ring Productions |
| DAVE MATTHEWS BAND<br>SUE COOPER                           | Palmer Center<br>Georgia Mason Hall<br>Fayetteville, N.C. | Dec. 29    | \$276,000<br>\$27-\$50            | 10,122     | Caltex Tour           |
| GREEN DAY<br>NO. 1000                                      | Coastland Coliseum<br>Corona, Calif.                      | Dec. 14    | \$172,005<br>\$15                 | 11,980     | Bill Graham Presents  |
| THE MCGRAW<br>FIRTH HILL                                   | University of North Carolina<br>Carrboro, N.C.            | Dec. 28    | \$137,682<br>\$27-\$150           | 7,723      | Show Productions Inc. |
| ARTIST NAME  | James L. Knight Center<br>Miami                           | Dec. 31    | \$128,150<br>\$15-\$75            | 2,392      | Feature Films         |
| PHILIP LARRELL   | Fox Theatre<br>Detroit                                    | Dec. 27    | \$120,840<br>\$17-\$42.50/\$12.50 | 4,730      | Bass Ring Productions |
| RED HOT CHILI PEPPERS<br>MELISSA MCMEYER                   | King's Theatre<br>Kalamazoo, Mich.                        | Dec. 30    | \$116,760<br>\$22-\$45.00         | 7,730      | Bass Ring Productions |

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# Domino Raps To The Music

## Outburst Set 'Physical Funk' A Departure

BY J.R. REYNOLDS

**LOS ANGELES**—After getting off to a promising career start with "Getto Jam," which was No. 1 on the Hot Rap Singles chart for six weeks, Domino's self-titled 1994 debut set failed to live up to its full potential, due to a change in distributors.

Despite the setback, "Domino" sold 67,000 units, according to SoundScan, which makes prospects bright as Outburst/RAL/Island prepares to release "Physical Funk," Domino's sophomore set, March 19.

"The last album was stopped after Def Jam switched [distributors] from Sony to PolyGram," Domino says. "But this is a new beginning, and this time I've got more creative control as the album's sole writer and producer."

"Physical Funk" features more R&B melodies and less "street" posturing than the rapper's debut set. "It's jazz-

ier and funkier, without all the cursing normally associated with a lot of hip-hop records," he says.

Domino credits the less abrasive approach of "Physical Funk" to his growth as an artist. He says the challenge on the set was to demonstrate growth without compromising the creative essence that made "Domino" a winner with consumers.

"After experiencing the realities of the recording business after releasing my first record, I became more spiritual about my music," says the Long Beach, Calif., rapper. "I also got more serious about the business side and hired James Arceaneaux as my manager."

Domino's music is licensed through Cherry Music.

The title track of "Physical Funk" is also the bouncey first single. Although it still revolves around booty male/female encounters, the lyrics are more abstract than other, more graphic sex songs.

Prior to the Christmas holiday season, promotional copies of "Physical Funk" were distributed to clubs and were supported by an intense street

campaign that included the distribution of cassette samplers, stickers, posters, and other promotion items.

Outburst president/CEO Anthony "Ant" Lewis and label VP "Greedy" Greg Jessie are confident the project will be a winner with consumers because of its friendly hooks, consistent production, and catchy song titles.

"An artist's second album is always the hardest to market to consumers, because they enter a different mind-set," says Lewis. "On the first album, (Continued on page 30)



**Tempting Opportunity.** The Temptations were among one of many classic Motown acts to visit the label's offices during its recent open house in Los Angeles. Pictured, from left, are Temptations co-manager Bille Bullock, Otis Woodson and Theo Peoples of the Temptations, Motown special markets and catalog VP Candace Bond, and Otis Williams and Ron Tyson of the Temptations.

# Executive Intelligence For The New Year; R&B Foundation Names Award Recipients

**EXECUTIVE MILLS.** As the 94th unfolds, we find several interesting executive portings. Here's some intelligence on a few:

**Billboard** senior R&B/blues chart manager and R&B Airplay Monitor chart director **Suzanne Baptiste** moves to Uni Distribution as urban music senior marketing director in Los Angeles. She reports to Uni marketing VP **Jim Kelly**.

Baptiste was tapped by Billboard in 1991 to manage the rap, jazz, and gospel charts. In 1994, she replaced longtime R&B chart manager **Terri Ross**, who became urban marketing VP at BMG.

Says Baptiste, "It's a very exciting time to be going to Uni. A lot of changes are going on, and I'm coming in on the ground floor of what should be some very exciting musical releases."

Uni distributes records for MCA, GRP, Uptown, Geffen, DreamWorks, and Universal.

**FORMER MERCURY** A&R exec **Sam Sapp** and partner **Adam Kidron** have formed **Marvella Music**, a joint venture with LaFace Records created to mine soundtrack opportunities. However, the first record project for the company—which is based in New York and will have an L.A. post by the end of January—is a compilation in honor of the 1996 Summer Olympics at Atlanta.

Slated for release sometime in May, the set will boast such stellar artists as **Boyz II Men**, **Gloria Estefan**, **Toni Braxton**, and **Tevin Campbell**. Artists from all genres are being requested for participation.

Sapp says, "We want this album to represent the same spirit of diversity that the Olympics have." Sapp has become the point of the R&B soundtrack realm, with executive producer credits for "Panther," which featured the star-studded, all-female ensemble track "Freedom," and "Jason's Lyric," which boasted the hit "You Will Know" by the all-star, all-male collective **Black Men United**.

"Working on those soundtracks really spoiled me because of the diversity of the projects," says Sapp. "I essentially met all the male and female R&B artists in the business by doing the two projects."

Marvelous is wrapping up soundtrack negotiations with Disney/Caravan for an upcoming picture to star comedian **Sinbad**. A release date has yet to be announced.

In addition, Sapp and Kidron have teamed with Los Angeles restaurant owner **Brad Johnson** to produce "the truth" with the Motion Picture Corp., which produced **Jim Carrey's** blockbuster film "Dumb And Dumber." Preproduction is scheduled to begin in mid-February.

**FORMER GIANT** black music president **Cassandra**

**Mills** has surfaced at Motown to helm the label's newly created classics department. Motown remains zipped on the details, but, according to sources, Mills will oversee the A&R and marketing elements of projects by Motown soul veterans, such as the Temptations and the Four Tops.

**UNIVERSAL RECORDS** has drafted **D'Angelo** manager **Kidar Massenburg** to serve as a senior VP. As part of his commission (it's his first), Massenburg also becomes president of Universal imprint **Kidjar Entertainment**.

The first release on Kidar is R&B vocalist **Erykah Badu**. Her still-untitled debut set will be produced by D'Angelo and A Tribe Called Quest's **All I & Q-Tip**.

"She's exactly like D'Angelo in her desire to sing songs that are rich in creativity and soul," says Massenburg.

Also on deck is 13-year-old rapper **A+** and a yet-to-be-named vocal soul group that sports two guys and a gal.

The Kidar/Universal acts are all scheduled for second-quarter releases.

Meanwhile, at Universal proper, "Dance With Me," the first single from **Intrigue**, has begun making noise, setting up the trio's debut set, "Acoustic Soul."

Look for it sometime during the second quarter. "Universal is on point creatively, and our goal is to focus on genuine music that's backed by live instrumentation," says Massenburg. "I want all of our groups to go up with live bands, or at least have one instrumental element—such as guitar—to give listeners a taste of acoustic flavor."

**R&B FOUNDATION** RECIPIENT LIST: Guitarist **Bo Diddley** will receive a lifetime achievement award from the Rhythm & Blues Foundation when the organization holds its seventh annual Pioneer Awards gala Feb. 29 at the Hollywood Palladium in Los Angeles.

Other R&B Pioneer Award recipients include **Betty Everett**, **Eddie Floyd**, **Johannie Taylor**, **Doris Troy**, **Johannie "Guitar" Watson**, **Bobby Womack**, the **Cadillacs**, the **Chantels**, the **Flamingos**, the **Isley Brothers**, **Dave Bartholomew**, and **Jack McShann**. The foundation will bestow a total of \$225,000 on the honorees. Rhino Records president **Richard Fourn** serves as honorary chairman of the event. The show will be hosted by past foundation award recipients **Darlene Love** and **Malvin Staples** and will be presided over by newly elected Rhythm & Blues Foundation chairman **Jerry Butler**.

# Smooth Sounds Of Mecca Don

## Debut Will Sa-Deuce Listeners

BY TRACY HOPKINS

**NEW YORK**—When Mecca Don/Elektra/West/East releases the self-titled debut album by female teen duo **Sa-Deuce**, it will have the advantage of working an act that not only has smooth vocal harmonies and good looks, but boasts writing and production skills.

Sa-Deuce takes writing and co-producing credits on a majority of its R&B/hip-hop set, which is scheduled for domestic release May 27. **Anish Abercrombie** and **Paula "Jasiah" Pierre-Louis**, both 17 and from Queens, N.Y., deliver lyrics with a gospel root, broken-hearted, jazz-jazz sound. Says Pierre-Louis, "When we wrote the album, I had just come out of a relationship, and I was really hurt. So a lot of the lyrics came from experiences in relationships, which gave both of us a lot to write about."

Pierre-Louis, who grew up singing in her church choir, hopes the album will have universal appeal. "I want everyone to be able to relate to our songs," she says. "I want someone in China to see us and say 'I like them.'"

"Don't Waste My Time," the first single, was shipped to R&B/mainstream and crossover radio Jan. 2. Because of the record's hip-hop influences, street teams will promote it at mix tapes and other rap radio outlets.

"Don't Waste My Time" samples the horn riffs of **Bobby Caldwell's** 1977 disco hit "What You Would Not Do For Love." The lyrics offer a critical dialog on women's need to have more respect from men.

the group's Queens neighborhood, was serviced to BET and the Box in early December.

Two weeks before Christmas, flyers and postcards were mailed to radio, independent record store accounts,



SA-DEUCE

and retail chains. In early January, the promotional materials were sent to hair salons and barber shops. Elektra Entertainment black music senior VP **Richard Nash** says that the label's initial marketing strategy is to develop visual awareness for Sa-Deuce.

"We want the video to set up the single's presence, not that it impacts in January, there will already be an awareness in the marketplace," he says.

Once the video and single have "percolated," Nash says, live performances will be scheduled for "Showtime At The Apollo" and "Soul Train," and appropriate shows on such cable networks as **F/X** and **Nickelodeon**.

Because so few R&B vocal acts are writing and producing their own music, the label regards Sa-Deuce as a long-term project. Nash says, "We're not (Continued on page 30)



by J.R. Reynolds

# Billboard<sup>®</sup> TOP R&B ALBUMS

FOR WEEK ENDING JAN. 20, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  
**SoundScan<sup>®</sup>**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | ALBUM  | PEAK POSITION |
|-----------|-----------|----------------|---|--|---------------|
| 1         | 1         | 8              | <b>SOUNDTRACK</b>   | ARISTA 13574 (10 96-15) • <i>Waiting to Exhale</i>                             | 1             |
| 2         | 2         | 3              | <b>R. KELLY</b>   | JIVE 41577 (10 96-15) • <i>R. Kelly</i>  | 2             |
| 3         | 3         | 14             | <b>MARIAH CAREY</b>   | COLUMBIA 66700 (10 96-15) • <i>Daydream</i>                                    | 3             |
| 4         | 4         | 11             | <b>THE DOGG FOUND</b>   | DEATH ROW/INTERSCOPE 50546 (10 96-15) • <i>Doggystyle</i>                      | 4             |
| 5         | 5         | 8              | <b>LL COOL J</b>  | DEF JAMMAL 32044 (10 96-15) • <i>Mr. Smith</i>                                 | 5             |
| 6         | 6         | 7              | <b>QUINCY JAMES</b>   | 3000/ARTIST 4871 (10 96-15) • <i>Q's Jook Joint</i>                            | 6             |
| 7         | 10        | 9              | <b>MICKEY ROSTON</b>  | ARISTA 13573 (10 96-15) • <i>Miss Thing</i>                                    | 7             |
| 8         | 13        | 19             | <b>GOOHOE MOON</b>  | LAFACE 26018 (10 96-15) • <i>Soul Food</i>                                     | 8             |
| 9         | 9         | 10             | <b>FAITH EVANS</b>  | ARISTA 13575 (10 96-15) • <i>Faith</i>   | 9             |
| 10        | 7         | 12             | <b>BONE THUGS-N-HARMONY</b>                                   | ATLANTIC 826142 (10 96-15) • <i>Eternal 1</i>                                  | 10            |
| 11        | 15        | 25             | <b>THE CLUCK SHOOT</b>  | ATLANTIC 826142 (10 96-15) • <i>Game Related</i>                               | 11            |
| 12        | 13        | 5              | <b>SPICE J</b>  | ATLANTIC 826142 (10 96-15) • <i>1990 Soul</i>                                  | 12            |
| 13        | 18        | 27             | <b>O'ANGELO</b>   | IMP 30829 (10 96-15) • <i>Brown Sugar</i>                                      | 13            |
| 14        | 14        | 11             | <b>KSCAPE</b>   | ATLANTIC 826142 (10 96-15) • <i>Off The Hook</i>                               | 14            |
| 15        | 12        | 11             | <b>GENIUS&amp;G</b>   | DEF JAMMAL 32044 (10 96-15) • <i>Liquid Swords</i>                             | 15            |
| 16        | 8         | 6              | <b>CLAY AIZEN</b>   | ARISTA 13574 (10 96-15) • <i>Crazy's Cool</i>                                  | 16            |
| 17        | 16        | 14             | <b>IMMATURE</b>   | ATLANTIC 826142 (10 96-15) • <i>We Got It</i>                                  | 17            |
| 18        | 20        | 26             | <b>EIGHTBALL &amp; MUG</b>                                    | ATLANTIC 826142 (10 96-15) • <i>On Top Of The World</i>                        | 18            |
| 19        | 24        | 23             | <b>SOLO</b>   | PARADE 54001 (10 96-15) • <i>Solo</i>  | 19            |
| 20        | 27        | 3              | <b>VARIOUS ARTISTS</b>  | FUNKAMSTER FLEX 60 MINUTES OF FUN  | 20            |
| 21        | 31        | 33             | <b>MYSTICAL</b>   | IMP 30829 (10 96-15) • <i>Mind Of Mystical</i>                                 | 21            |
| 22        | 18        | 17             | <b>CYRILLUS</b>   | IMP 30829 (10 96-15) • <i>Gangsta's Paradise</i>                               | 22            |
| 23        | 25        | 20             | <b>GERALD LEVERT &amp; EDDIE LEVERT, SR.</b>                  | ATLANTIC 826142 (10 96-15) • <i>Father And Son</i>                             | 23            |
| 24        | 19        | 22             | <b>JOEY</b>   | IMP 30829 (10 96-15) • <i>The Show, The After Party, The Hotel</i>             | 24            |
| 25        | 26        | 34             | <b>EAZY-E</b>   | ATLANTIC 826142 (10 96-15) • <i>Eternal</i>                                    | 25            |
| 26        | 23        | 11             | <b>CYPRESS HILL</b>   | IMP 30829 (10 96-15) • <i>Cypress Hill In Temple Of Drums</i>                  | 26            |
| 27        | 21        | 16             | <b>JANET JACKSON</b>  | ATLANTIC 826142 (10 96-15) • <i>Design Of A Decade 1980/1996</i>               | 27            |
| 28        | 22        | 15             | <b>BOYZ II MEN</b>  | ATLANTIC 826142 (10 96-15) • <i>The Rema Collection</i>                        | 28            |
| 29        | 35        | 36             | <b>SILK ELECTRIC</b>  | ATLANTIC 826142 (10 96-15) • <i>Silk</i>                                       | 29            |
| 30        | 32        | 35             | <b>BRIAN MCKNIGHT</b>   | IMP 30829 (10 96-15) • <i>I Remember You</i>                                   | 30            |
| 31        | 30        | 27             | <b>PHYLLIS HYMAN</b>  | IMP 30829 (10 96-15) • <i>I Refuse To Be Lonely</i>                            | 31            |
| 32        | 33        | 42             | <b>ONX</b>  | IMP 30829 (10 96-15) • <i>All We Got Is U</i>                                  | 32            |
| 33        | 28        | 15             | <b>UNDERWOOD</b>  | ATLANTIC 826142 (10 96-15) • <i>Dead Presidents</i>                            | 33            |
| 34        | 36        | 45             | <b>ERICK SERMON</b>   | DEF JAMMAL 32044 (10 96-15) • <i>Double Or Nothing</i>                         | 34            |
| 35        | 44        | 55             | <b>GROUP HOME</b>   | IMP 30829 (10 96-15) • <i>Univ Proof</i>                                       | 35            |
| 36        | 43        | 44             | <b>TOP AUTHORITY</b>  | IMP 30829 (10 96-15) • <i>Rated G</i>  | 36            |
| 37        | 47        | 23             | <b>RAJONOW GHOST STARRING TONY STARKS (GHOST FACE KILLER)</b> | ATLANTIC 826142 (10 96-15) • <i>Only Built 4 Cuban Linx...</i>                 | 37            |
| 38        | 45        | 41             | <b>TERRY ELLIS</b>  | IMP 30829 (10 96-15) • <i>Southern Gal</i>                                     | 38            |
| 39        | 48        | 41             | <b>JUNIOR M.A.F.I.A.</b>                                      | IMP 30829 (10 96-15) • <i>Conspiracy</i>                                       | 39            |
| 40        | 42        | 48             | <b>DEF JAMMAL</b>   | IMP 30829 (10 96-15) • <i>The Show</i>   | 40            |
| 41        | 52        | —              | <b>GERALD DAEMONY</b>   | IMP 30829 (10 96-15) • <i>Thinking About You</i>                               | 41            |
| 42        | 53        | 52             | <b>GROOVE THEORY</b>  | IMP 30829 (10 96-15) • <i>Groove Theory</i>                                    | 42            |
| 43        | 86        | 63             | <b>S.O.S. BAND</b>  | ATLANTIC 826142 (10 96-15) • <i>The Best Of S.O.S. Band</i>                    | 43            |
| 44        | 86        | 41             | <b>VARIOUS ARTISTS</b>  | ATLANTIC 826142 (10 96-15) • <i>One Million Strong</i>                         | 44            |
| 45        | 41        | 59             | <b>FAT JOE</b>  | IMP 30829 (10 96-15) • <i>Jealous Ones Envy</i>                                | 45            |
| 46        | 44        | 56             | <b>VARIOUS ARTISTS</b>  | IMP 30829 (10 96-15) • <i>Down South Hustlers</i>                              | 46            |
| 47        | 86        | 39             | <b>WILL DUNN</b>  | IMP 30829 (10 96-15) • <i>Modes</i>  | 47            |
| 48        | 55        | 78             | <b>AZ</b>   | IMP 30829 (10 96-15) • <i>Doe Or Die</i>                                       | 48            |
| 49        | 51        | 51             | <b>VARIOUS ARTISTS</b>  | IMP 30829 (10 96-15) • <i>Don't Try This At Home</i>                           | 49            |
| 50        | 47        | 50             | <b>LUNIZ</b>  | IMP 30829 (10 96-15) • <i>Operation Stackola</i>                               | 50            |
| 51        | 34        | 25             | <b>SOUNDTRACK</b>   | ATLANTIC 826142 (10 96-15) • <i>Dangerous Minds</i>                            | 51            |
| 52        | 69        | 62             | <b>2PAC</b>   | ATLANTIC 826142 (10 96-15) • <i>Me Against The World</i>                       | 52            |
| 53        | 63        | 63             | <b>STAN WARD BOYZ</b>   | ATLANTIC 826142 (10 96-15) • <i>Rated G</i>                                    | 53            |
| 54        | 39        | 30             | <b>BRANDY</b>   | ATLANTIC 826142 (10 96-15) • <i>Brandy</i>                                     | 54            |
| 55        | 71        | 66             | <b>KOOL G. RAP</b>  | ATLANTIC 826142 (10 96-15) • <i>A.S.G.</i>                                     | 55            |
| 56        | 40        | 24             | <b>MICHAEL JACKSON</b>  | ATLANTIC 826142 (10 96-15) • <i>History: Past, Present and Future Book 1</i>   | 56            |
| 57        | 58        | 53             | <b>SOUNDTRACK</b>   | ATLANTIC 826142 (10 96-15) • <i>Friday</i>                                     | 57            |
| 58        | 62        | 54             | <b>MARY J. BLIGE</b>  | ATLANTIC 826142 (10 96-15) • <i>My Life</i>                                    | 58            |
| 59        | 57        | 72             | <b>KRS-ONE</b>  | ATLANTIC 826142 (10 96-15) • <i>KRS-One</i>                                    | 59            |
| 60        | 54        | 58             | <b>THE PHARCYDE</b>   | ATLANTIC 826142 (10 96-15) • <i>Lurcinia/Columbia</i>                          | 60            |
| 61        | 64        | 67             | <b>AL GREEN</b>   | ATLANTIC 826142 (10 96-15) • <i>Greatest Hits</i>                              | 61            |
| 62        | 41        | 32             | <b>BOYZ II MEN</b>  | ATLANTIC 826142 (10 96-15) • <i>Reflections</i>                                | 62            |
| 63        | 60        | 40             | <b>KRIS FRANKLIN AND THE FAMILY</b>                           | ATLANTIC 826142 (10 96-15) • <i>Kris Franklin And The Family</i>               | 63            |
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| 68        | 68        | 67             | <b>WILLIAM BECTON &amp; FRIENDS</b>                           | ATLANTIC 826142 (10 96-15) • <i>Broken</i>                                     | 68            |
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| 70        | 56        | 68             | <b>VARIOUS ARTISTS</b>  | ATLANTIC 826142 (10 96-15) • <i>MTV Party To Go Volume 8</i>                   | 70            |
| 71        | 79        | 84             | <b>SADE</b>   | ATLANTIC 826142 (10 96-15) • <i>The Best Of Sade</i>                           | 71            |
| 72        | 70        | 85             | <b>AFTER 7</b>  | ATLANTIC 826142 (10 96-15) • <i>Reflections</i>                                | 72            |
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| 75        | 75        | 75             | <b>THE NOTORIOUS B.I.G.</b>                                   | ATLANTIC 826142 (10 96-15) • <i>Ready To Die</i>                               | 75            |
| 76        | 84        | 84             | <b>FRONT ROUSH</b>  | ATLANTIC 826142 (10 96-15) • <i>Smile Now, Die Later</i>                       | 76            |
| 77        | 41        | 50             | <b>JAMAL WARD</b>   | ATLANTIC 826142 (10 96-15) • <i>Last Chance, No Returns</i>                    | 77            |
| 78        | RE-ENTRY  | 5              | <b>VARIOUS ARTISTS</b>  | ATLANTIC 826142 (10 96-15) • <i>The Hood In Me</i>                             | 78            |
| 79        | 75        | 85             | <b>BUY AREA PLUZYA</b>  | ATLANTIC 826142 (10 96-15) • <i>Buy Area Pluzya</i>                            | 79            |
| 80        | 77        | 83             | <b>WU-TANG CLAN</b>   | ATLANTIC 826142 (10 96-15) • <i>Enter The Wu-Tang Clan (36 Chambers)</i>       | 80            |
| 81        | RE-ENTRY  | 13             | <b>PURE SOUL</b>  | ATLANTIC 826142 (10 96-15) • <i>Pure Soul</i>                                  | 81            |
| 82        | 81        | 75             | <b>DEBORAH COX</b>  | ATLANTIC 826142 (10 96-15) • <i>Deborah Cox</i>                                | 82            |
| 83        | 79        | 164            | <b>KENNY G</b>  | ATLANTIC 826142 (10 96-15) • <i>Breathless</i>                                 | 83            |
| 84        | 73        | 82             | <b>BONE THUGS-N-HARMONY</b>                                   | ATLANTIC 826142 (10 96-15) • <i>Creepin' On An Come Up!</i>                    | 84            |
| 85        | 87        | 37             | <b>METHOD MAN</b>   | ATLANTIC 826142 (10 96-15) • <i>Tical</i>                                      | 85            |
| 86        | 65        | 91             | <b>AL GREEN</b>   | ATLANTIC 826142 (10 96-15) • <i>Your Heart's In Good Hands</i>                 | 86            |
| 87        | 84        | 55             | <b>MIC Geronimo</b>   | ATLANTIC 826142 (10 96-15) • <i>The Natural</i>                                | 87            |
| 88        | 65        | 75             | <b>VARIOUS ARTISTS</b>  | ATLANTIC 826142 (10 96-15) • <i>Murk To Go Volume 7</i>                        | 88            |
| 89        | 72        | 75             | <b>VARIOUS ARTISTS</b>  | ATLANTIC 826142 (10 96-15) • <i>Jock Jams Vol. 1</i>                           | 89            |
| 90        | 83        | 23             | <b>NIP</b>  | ATLANTIC 826142 (10 96-15) • <i>The Gold Experience</i>                        | 90            |
| 91        | 91        | —              | <b>KAUSION</b>  | ATLANTIC 826142 (10 96-15) • <i>South Central Los Skankless</i>                | 91            |
| 92        | RE-ENTRY  | 10             | <b>MOBS DEEP</b>  | ATLANTIC 826142 (10 96-15) • <i>The Infamous</i>                               | 92            |
| 93        | 86        | —              | <b>DAE EXF</b>  | ATLANTIC 826142 (10 96-15) • <i>Hold It Down</i>                               | 93            |
| 94        | 91        | 100            | <b>ROD BUNTON</b>   | ATLANTIC 826142 (10 96-15) • <i>Till Death</i>                                 | 94            |
| 95        | 100       | —              | <b>SHOOP DOGG DOGG</b>  | ATLANTIC 826142 (10 96-15) • <i>Cody Shoop</i>                                 | 95            |
| 96        | 97        | 83             | <b>NALIE</b>  | ATLANTIC 826142 (10 96-15) • <i>Nalie Presents: A Tribute To Stevie Wonder</i> | 96            |
| 97        | RE-ENTRY  | 89             | <b>ZAPP &amp; ROGER</b>                                       | ATLANTIC 826142 (10 96-15) • <i>All The Greatest Hits</i>                      | 97            |
| 98        | 84        | —              | <b>CARLETON</b>   | ATLANTIC 826142 (10 96-15) • <i>Prospect</i>                                   | 98            |
| 99        | RE-ENTRY  | 23             | <b>SOUTH CIRCLE</b>   | ATLANTIC 826142 (10 96-15) • <i>Another Day Another Balla</i>                  | 99            |
| 100       | RE-ENTRY  | 12             | <b>THE TEMPTATIONS</b>  | ATLANTIC 826142 (10 96-15) • <i>For Lovers Only</i>                            | 100           |

Albums with the greatest sales gain this week. \*Indicates Industry Award of America (RIAA) certification for shipment of 500,000 albums units (250,000 for EPs). \*\*RIAA certification for shipment of 1 million units (500,000 for EPs), with multipatinum titles indicated by a numeral following this symbol. \*Indicates Industry Award of America (RIAA) certification for shipment of 500,000 albums units (250,000 for EPs). \*\*RIAA certification for shipment of 1 million units (500,000 for EPs), with multipatinum titles indicated by a numeral following this symbol. \*Indicates Industry Award of America (RIAA) certification for shipment of 500,000 albums units (250,000 for EPs). \*\*RIAA certification for shipment of 1 million units (500,000 for EPs), with multipatinum titles indicated by a numeral following this symbol. \*Indicates Industry Award of America (RIAA) certification for shipment of 500,000 albums units (250,000 for EPs). \*\*RIAA certification for shipment of 1 million units 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## BILLBOARD JANUARY 20, 1935



# Billboard

# HOT R&B SINGLES

FOR WEEK ENDING JAN. 20, 1996

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY

RIAA

|     | THIS WEEK | LAST WEEK | WEEKS ON CHART         | TITLE   | ARTIST                                      | PEAK POSITION |
|-----|-----------|-----------|------------------------|---|---|---------------|
|     |           |           |                        | PRODUCER (CONG/WRITER)  | LABEL & NUMBERS/DISTRIBUTING LABEL          |               |
| 50  | 51        | 51        | 1                      | <b>SURRENDER</b>  | ◆ KUT KLOSS                                 | 3             |
| 51  | 51        | 55        | 6                      | <b>BOMBE OF MY CRY (FROM "A THIN LINE BETWEEN LOVE AND HATE")</b> | ◆ L.C. CRISTIANI                            | 3             |
| 52  | 46        | 49        | 15                     | <b>RUNNIN'</b>  | ◆ T. PHARCY                                 | 15            |
| 53  | 56        | 46        | 15                     | <b>LOOK WHAT YOU'VE DONE</b>                                      | ◆ ASIANE                                    | 15            |
| 54  | 43        | 40        | 20                     | <b>COME WITH ME</b>   | ◆ SHAY                                      | 20            |
| 55  | 61        | 65        | 7                      | <b>HOW WE ROLL</b>  | ◆ THE BARRIO BOYZ                           | 7             |
| 56  | 55        | 57        | 8                      | <b>FAST LIFE</b>  | ◆ K.O.O.L. K.R.                             | 8             |
| 57  | 63        | 63        | 5                      | <b>GIMME YOURS</b>  | ◆ AZ  | 5             |
| 58  | 59        | 52        | 18                     | <b>Y'ALL AIN'T READY YET</b>                                      | ◆ MYSTICAL                                  | 18            |
| 59  | 65        | 66        | 7                      | <b>YOUR HEART'S IN GOOD HANDS</b>                                 | ◆ AL GREEN                                  | 7             |
| 60  | 69        | 68        | 7                      | <b>IT'S ALL ABOUT YOU</b>   | ◆ ADINA HOWARD                              | 7             |
| 61  | 70        | 72        | 7                      | <b>WE GOT IT GOIN' ON (FROM "WHITE MAN'S BURDEN")</b>             | ◆ CHANGING FACES                            | 7             |
| 62  | 71        | 80        | 6                      | <b>LOVE OF MINE</b>   | ◆ EARTH GYRLZ                               | 6             |
| 63  | 72        | 64        | 9                      | <b>I REFUSE TO BE LONELY</b>                                      | ◆ PHYLIS HYMAN                              | 9             |
| 64  | 58        | 54        | 10                     | <b>TAKE A LOOK</b>  | ◆ J.S.O.N.                                  | 10            |
| 65  | 57        | 53        | 16                     | <b>FEEL THE FUNK (FROM "DANGEROUS MINDS")</b>                     | ◆ IMMATURE                                  | 16            |
| 66  | 66        | 69        | 10                     | <b>I HATE U</b>   | ◆ WARRIOR BROS.                             | 10            |
| 67  | 62        | 59        | 9                      | <b>WHERE IS THE LOVE (FROM "DEAD PRESIDENTS")</b>                 | ◆ ESSE & TRINA                              | 9             |
| 68  | 85        | 90        | 7                      | <b>CUTIE</b>  | ◆ RAW STILO                                 | 7             |
| 69  | 79        | 73        | 3                      | <b>FUNKYRAMA</b>  | ◆ REDMAN                                    | 3             |
| 70  | 86        | 83        | 5                      | <b>I SPECIALIZE</b>   | ◆ MICHAEL SPEARS                            | 5             |
| 71  | 81        | 84        | 10                     | <b>RETURN OF DA LIVIN' DEAD</b>                                   | ◆ THE D.O.C.                                | 10            |
| 72  | 84        | 83        | 4                      | <b>LIKE MARVIN GAYE SAID (WHAT'S GOING ON)</b>                    | ◆ BLOCH                                     | 4             |
| 73  | 64        | 60        | 8                      | <b>I NEED YOU TONIGHT</b>   | ◆ JUNIOR M.F.A. FEATURING ALTAITH           | 8             |
| 74  | 67        | 70        | 13                     | <b>WINGS OF THE MORNING</b>                                       | ◆ CARLETON                                  | 13            |
| 75  | 87        | 87        | 6                      | <b>TOP OF THE STAIRS (FROM "MONEY TRAIN")</b>                     | ◆ SKEE-LO                                   | 6             |
| 76  | 74        | 61        | 18                     | <b>FADES AM ALL</b>   | ◆ JAMAL                                     | 18            |
| 77  | 68        | 71        | 11                     | <b>THE RIDDLER (FROM "BATMAN FOREVER")</b>                        | ◆ METHOD MAN                                | 11            |
| 78  | 78        | 78        | 10                     | <b>I'M YOUR MAN</b>   | ◆ ALL-ONE                                   | 10            |
| 79  | 90        | 97        | 4                      | <b>IT'S MY LIFE</b>   | ◆ ANGIE B                                   | 4             |
| 80  | 77        | 88        | 5                      | <b>BLAHELEH</b>   | ◆ HELTAH SKELTHAL AND O.G.C. A.K.A. THE F&B | 5             |
| 81  | 78        | 67        | 6                      | <b>COLD WORLD</b>   | ◆ GENIUS/G2A FEATURING INSPEKTOR DECK       | 6             |
| 82  | 80        | 75        | 15                     | <b>THROW YOUR SET IN THE AIR</b>                                  | ◆ CYPRESS HILL                              | 15            |
| 83  | 73        | 81        | 15                     | <b>INCARCERATED SCARFACES CREAM</b>                               | ◆ CHIEF RAKEWON                             | 15            |
| 84  | 75        | 74        | 12                     | <b>I CAN'T STAND THE PAIN</b>                                     | ◆ JASON WEAVER                              | 12            |
| 85  | 83        | 86        | 8                      | <b>WHAT'S UP START (FROM "THE SHOW")</b>                          | ◆ SUGA                                      | 8             |
| 86  | 72        | 76        | 11                     | <b>PLAYA HATA</b>   | ◆ LUNIZ FEATURING TEODY                     | 11            |
| 87  | 89        | 79        | 5                      | <b>RIDIN' LOW</b>   | ◆ L.A.O. FEATURING GARY TRAYLOR             | 5             |
| 88  | 94        | —         | 2                      | <b>BROKEN LANGUAGE/HUSTLIN'</b>                                   | ◆ SMOOTHE DA HUSTLER                        | 2             |
| 89  | 93        | 85        | 14                     | <b>BOMBDIGG</b>   | ◆ ERICK SERMON                              | 14            |
| 90  | 95        | 98        | 8                      | <b>GOT IT GOIN' ON</b>  | ◆ THE GAP BAND                              | 8             |
| 91  | 96        | —         | 2                      | <b>THERE'S NOTHING LIKE THIS</b>                                  | ◆ OMAR                                      | 2             |
| 92  | 98        | 99        | 14                     | <b>OL' SKOOL</b>  | ◆ ISAAC I. SACK                             | 14            |
| 93  | 99        | —         | 2                      | <b>GOLD</b>   | ◆ THE GENE BROTHERS                         | 2             |
| 94  | 98        | 95        | 12                     | <b>LAST DAYZ</b>  | ◆ ONKX                                      | 12            |
| 95  | NEW       | 1         | <b>WRECKONIZE</b>      | ◆ SMIF-N-WESSUN   | 1   |               |
| 96  | 92        | 94        | 12                     | <b>SEX IN THE RAIN</b>  | ◆ THE NOTORIOUS B.I.G.                      | 12            |
| 97  | NEW       | 4         | <b>GOTTA HAVE LOVE</b> | ◆ YOLANDA ADAMS   | 4   |               |
| 98  | 11        | 10        | 11                     | <b>IT'S IN GOD'S HANDS NOW</b>                                    | ◆ ADONITED                                  | 11            |
| 99  | 61        | 13        | 4                      | <b>GOLDENEYE</b>  | ◆ TINA TURNER                               | 4             |
| 100 | 46        | 100       | 4                      | <b>USE ME</b>   | ◆ AARON NEVILLE                             | 4             |

Records with the greatest airtel and sales gain this week. \*Weekend availability. \*\*Recording Industry Association of America (RIAA) certification for sales of 500,000 units. \*\*\*RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is in parentheses. \*Asterisk indicates catalog number is for cassette tape only. Regular cassette single unavailable. (C) Cassette single availability. (CD) Single availability. (MC) Cassette tape single availability. (TV) Video tape single availability. (V) Video tape single availability. (C) CD single availability. © 1996, Billboard-BMI Communications.

## Hot R&amp;B Airplay

Compiled from a national sample of airplay by Billboard and Data Systems Radio Track service. R&B stations are electronically monitored 24 hours a day, 7 days a week. Single-week airplay percentages, computed by cross-referencing track airplay with Arbitron listener data. Totals are used in the Hot R&B Singles chart.

| THIS WEEK<br>AIRPLAY<br>LAST WEEK | TITLE<br>ARTIST (LABEL, DISTRIBUTING LABEL)               | THIS WEEK<br>AIRPLAY<br>LAST WEEK | TITLE<br>ARTIST (LABEL, DISTRIBUTING LABEL)                  |
|-----------------------------------|---|-----------------------------------|--|
| 1                                 | 12 <b>EXHALE (SHOOP)</b><br>JAY-Z (RCA)                   | 38                                | 44 <b>EVERYDAY &amp; EVERYNIGHT</b><br>TITIE MISTELLE (JIVE) |
| 2                                 | 3 <b>NOT GON' CRY</b><br>JAY-Z (RCA)                      | 39                                | 45 <b>REMEMBER</b><br>DANNY MONTAYE (JIVE)                   |
| 3                                 | 2 <b>SOON AS I GET HOME</b><br>JAY-Z (RCA)                | 40                                | 46 <b>LIKE THIS AND LIKE THAT</b><br>MONIE MONIE (JIVE)      |
| 4                                 | 4 <b>BEFORE YOU WALK OUT OF MY LIFE</b><br>JAY-Z (RCA)    | 41                                | 47 <b>I REMEMBER</b><br>DANNY MONTAYE (JIVE)                 |
| 5                                 | 5 <b>ONE SWEET DAY</b><br>MARIAH CAREY & JAY-Z (COLUMBIA) | 42                                | 48 <b>3L YOU DO ME RIGHT</b><br>3L (JIVE)                    |
| 6                                 | 7 <b>DOWN LOW (NOBODY HAS TO KNOW)</b><br>JAY-Z (RCA)     | 43                                | 49 <b>HURRICANE</b><br>THE CLASH (JIVE)                      |
| 7                                 | 6 <b>HEY LOVER</b><br>JAY-Z (RCA)                         | 44                                | 50 <b>CELL THEORY</b><br>JAY-Z (RCA)                         |
| 8                                 | 8 <b>WHO CAN I RUN TO</b><br>JAY-Z (RCA)                  | 45                                | 51 <b>HEAVEN</b><br>JAY-Z (RCA)                              |
| 9                                 | 9 <b>SITTIN' UP IN MY ROOM</b><br>JAY-Z (RCA)             | 46                                | 52 <b>I WANT YOU BACK</b><br>JAY-Z (RCA)                     |
| 10                                | 10 <b>TELL ME</b><br>JAY-Z (RCA)                          | 47                                | 53 <b>HEAVEN'S GIRL</b><br>JAY-Z (RCA)                       |
| 11                                | 11 <b>WE GOT IT</b><br>JAY-Z (RCA)                        | 48                                | 54 <b>YOU WANT THIS PARTY STARTED</b><br>JAY-Z (RCA)         |
| 12                                | 12 <b>WHERE EVER YOU ARE</b><br>JAY-Z (RCA)               | 49                                | 55 <b>YOU GOT IT</b><br>JAY-Z (RCA)                          |
| 13                                | 13 <b>DIGGIN' ON YOU</b><br>JAY-Z (RCA)                   | 50                                | 56 <b>GOIN' UP TONIGHT</b><br>JAY-Z (RCA)                    |
| 14                                | 14 <b>GANGSTAS &amp; PARADISE</b><br>JAY-Z (RCA)          | 51                                | 57 <b>THROW YOUR HANDS UP</b><br>JAY-Z (RCA)                 |
| 15                                | 15 <b>YOU PUT A MOVIE ON MY HEART</b><br>JAY-Z (RCA)      | 52                                | 58 <b>GET MONEY</b><br>JAY-Z (RCA)                           |
| 16                                | 16 <b>YOU REMIND ME OF SOMETHING</b><br>JAY-Z (RCA)       | 53                                | 59 <b>UNWIND</b><br>JAY-Z (RCA)                              |
| 17                                | 17 <b>NOKED ON TV</b><br>JAY-Z (RCA)                      | 54                                | 60 <b>DAWN (THEY CALLED LOVE)</b><br>JAY-Z (RCA)             |
| 18                                | 18 <b>WHERE DO U WANT ME TO PUT IT</b><br>JAY-Z (RCA)     | 55                                | 61 <b>YOU TO BE OR NOT TO BE</b><br>JAY-Z (RCA)              |
| 19                                | 19 <b>CRUSH</b><br>JAY-Z (RCA)                            | 56                                | 62 <b>LOOK WHAT YOU'VE DONE</b><br>JAY-Z (RCA)               |
| 20                                | 20 <b>I MISS YOU (COME BACK HOME)</b><br>JAY-Z (RCA)      | 57                                | 63 <b>SOORY I</b><br>JAY-Z (RCA)                             |
| 21                                | 21 <b>FANTASY</b><br>JAY-Z (RCA)                          | 58                                | 64 <b>ANYTHING</b><br>JAY-Z (RCA)                            |
| 22                                | 22 <b>DO YOU WANT TO</b><br>JAY-Z (RCA)                   | 59                                | 65 <b>ALL THE THINGS YOUR MAN WONT DO</b><br>JAY-Z (RCA)     |
| 23                                | 23 <b>NO ONE ELSE</b><br>JAY-Z (RCA)                      | 60                                | 66 <b>EAST 1999</b><br>JAY-Z (RCA)                           |
| 24                                | 24 <b>ALREADY MISSING YOU</b><br>JAY-Z (RCA)              | 61                                | 67 <b>NOW WE'RE</b><br>JAY-Z (RCA)                           |
| 25                                | 25 <b>THIS TIME AROUND</b><br>JAY-Z (RCA)                 | 62                                | 68 <b>RUNNING</b><br>JAY-Z (RCA)                             |
| 26                                | 26 <b>LET IT FLOW</b><br>JAY-Z (RCA)                      | 63                                | 69 <b>JUST TALK LET US KNOW</b><br>JAY-Z (RCA)               |
| 27                                | 27 <b>STILL IN LOVE</b><br>JAY-Z (RCA)                    | 64                                | 70 <b>BEWARE OF MY CREW</b><br>JAY-Z (RCA)                   |
| 28                                | 28 <b>CALIFORNIA LOVE</b><br>JAY-Z (RCA)                  | 65                                | 71 <b>SUMMER MADNESS</b><br>JAY-Z (RCA)                      |
| 29                                | 29 <b>BABY, BABY, BABY, BABY</b><br>JAY-Z (RCA)           | 66                                | 72 <b>SURRENDER</b><br>JAY-Z (RCA)                           |
| 30                                | 30 <b>DON'T GIVE UP</b><br>JAY-Z (RCA)                    | 67                                | 73 <b>YOUR HEART'S IN GOOD HANDS</b><br>JAY-Z (RCA)          |
| 31                                | 31 <b>LADY</b><br>JAY-Z (RCA)                             | 68                                | 74 <b>WE GOT IT GOIN'</b><br>JAY-Z (RCA)                     |
| 32                                | 32 <b>VISIONS OF A SUNSET</b><br>JAY-Z (RCA)              | 69                                | 75 <b>I REFUSE TO BE LONELY</b><br>JAY-Z (RCA)               |
| 33                                | 33 <b>SENTIMENTAL</b><br>JAY-Z (RCA)                      | 70                                | 76 <b>MY HEART'S IN GOOD HANDS</b><br>JAY-Z (RCA)            |

© Records with the greatest airplay gains: © 1996 Billboard/BPI Communications

## HOT R&amp;B RECURRENT AIRPLAY

|    |  |    |  |
|----|--|----|--|
| 1  | 4 <b>YOU USED TO LOVE ME</b><br>JAY-Z (RCA)          | 14 | 15 <b>BIOMASTIC</b><br>JAY-Z (RCA)       |
| 2  | 5 <b>ON THE DOWN LOW</b><br>JAY-Z (RCA)              | 16 | 16 <b>SOMEONE TO LOVE</b><br>JAY-Z (RCA) |
| 3  | 6 <b>CAN'T YOU SEE</b><br>JAY-Z (RCA)                | 17 | 17 <b>CHEEP</b><br>JAY-Z (RCA)           |
| 4  | 7 <b>WATERMELON</b><br>JAY-Z (RCA)                   | 18 | 18 <b>I WANT TO BE</b><br>JAY-Z (RCA)    |
| 5  | 8 <b>ONE MORE CHANCE/STAY WITH ME</b><br>JAY-Z (RCA) | 19 | 19 <b>CANDY RAIN</b><br>JAY-Z (RCA)      |
| 6  | 9 <b>BROWN SUGAR</b><br>JAY-Z (RCA)                  | 20 | 20 <b>FREEKIN' UP</b><br>JAY-Z (RCA)     |
| 7  | 10 <b>BEST FRIEND</b><br>JAY-Z (RCA)                 | 21 | 21 <b>WATER RUNS DRY</b><br>JAY-Z (RCA)  |
| 8  | 11 <b>YOU LOVE ME</b><br>JAY-Z (RCA)                 | 22 | 22 <b>CRAZZY LOVE</b><br>JAY-Z (RCA)     |
| 9  | 12 <b>DON'T TAKE IT PERSONAL</b><br>JAY-Z (RCA)      | 23 | 23 <b>PRETTY GIRL</b><br>JAY-Z (RCA)     |
| 10 | 13 <b>THIS IS NOW WE DO IT</b><br>JAY-Z (RCA)        | 24 | 24 <b>GO TONIGHT</b><br>JAY-Z (RCA)      |
| 11 | 14 <b>WE MUST BE IN LOVE</b><br>JAY-Z (RCA)          |    |  |
| 12 | 15 <b>HEY ME</b><br>JAY-Z (RCA)                      |    |  |

Records are listed with the greatest airplay gains in the last 50 weeks. Singles chart for 20 weeks and have topped the top 50

## R&amp;B SINGLES A-Z

|    |   |    |  |
|----|---|----|--|
| 1  | TITLE<br>ARTIST (LABEL, DISTRIBUTING LABEL)               | 38 | 44 <b>EVERYDAY &amp; EVERYNIGHT</b><br>TITIE MISTELLE (JIVE) |
| 2  | 12 <b>EXHALE (SHOOP)</b><br>JAY-Z (RCA)                   | 39 | 45 <b>REMEMBER</b><br>DANNY MONTAYE (JIVE)                   |
| 3  | 3 <b>NOT GON' CRY</b><br>JAY-Z (RCA)                      | 40 | 46 <b>LIKE THIS AND LIKE THAT</b><br>MONIE MONIE (JIVE)      |
| 4  | 2 <b>SOON AS I GET HOME</b><br>JAY-Z (RCA)                | 41 | 47 <b>I REMEMBER</b><br>DANNY MONTAYE (JIVE)                 |
| 5  | 4 <b>BEFORE YOU WALK OUT OF MY LIFE</b><br>JAY-Z (RCA)    | 42 | 48 <b>3L YOU DO ME RIGHT</b><br>3L (JIVE)                    |
| 6  | 5 <b>ONE SWEET DAY</b><br>MARIAH CAREY & JAY-Z (COLUMBIA) | 43 | 49 <b>HURRICANE</b><br>THE CLASH (JIVE)                      |
| 7  | 7 <b>DOWN LOW (NOBODY HAS TO KNOW)</b><br>JAY-Z (RCA)     | 44 | 50 <b>CELL THEORY</b><br>JAY-Z (RCA)                         |
| 8  | 6 <b>HEY LOVER</b><br>JAY-Z (RCA)                         | 45 | 51 <b>HEAVEN</b><br>JAY-Z (RCA)                              |
| 9  | 8 <b>WHO CAN I RUN TO</b><br>JAY-Z (RCA)                  | 46 | 52 <b>I WANT YOU BACK</b><br>JAY-Z (RCA)                     |
| 10 | 9 <b>SITTIN' UP IN MY ROOM</b><br>JAY-Z (RCA)             | 47 | 53 <b>HEAVEN'S GIRL</b><br>JAY-Z (RCA)                       |
| 11 | 10 <b>TELL ME</b><br>JAY-Z (RCA)                          | 48 | 54 <b>YOU WANT THIS PARTY STARTED</b><br>JAY-Z (RCA)         |
| 12 | 11 <b>WE GOT IT</b><br>JAY-Z (RCA)                        | 49 | 55 <b>YOU GOT IT</b><br>JAY-Z (RCA)                          |
| 13 | 12 <b>WHERE EVER YOU ARE</b><br>JAY-Z (RCA)               | 50 | 56 <b>GOIN' UP TONIGHT</b><br>JAY-Z (RCA)                    |
| 14 | 13 <b>DIGGIN' ON YOU</b><br>JAY-Z (RCA)                   | 51 | 57 <b>THROW YOUR HANDS UP</b><br>JAY-Z (RCA)                 |
| 15 | 14 <b>GANGSTAS &amp; PARADISE</b><br>JAY-Z (RCA)          | 52 | 58 <b>GET MONEY</b><br>JAY-Z (RCA)                           |
| 16 | 15 <b>YOU PUT A MOVIE ON MY HEART</b><br>JAY-Z (RCA)      | 53 | 59 <b>UNWIND</b><br>JAY-Z (RCA)                              |
| 17 | 16 <b>YOU REMIND ME OF SOMETHING</b><br>JAY-Z (RCA)       | 54 | 60 <b>DAWN (THEY CALLED LOVE)</b><br>JAY-Z (RCA)             |
| 18 | 17 <b>NOKED ON TV</b><br>JAY-Z (RCA)                      | 55 | 61 <b>YOU TO BE OR NOT TO BE</b><br>JAY-Z (RCA)              |
| 19 | 18 <b>WHERE DO U WANT ME TO PUT IT</b><br>JAY-Z (RCA)     | 56 | 62 <b>LOOK WHAT YOU'VE DONE</b><br>JAY-Z (RCA)               |
| 20 | 19 <b>CRUSH</b><br>JAY-Z (RCA)                            | 57 | 63 <b>SOORY I</b><br>JAY-Z (RCA)                             |
| 21 | 20 <b>I MISS YOU (COME BACK HOME)</b><br>JAY-Z (RCA)      | 58 | 64 <b>ANYTHING</b><br>JAY-Z (RCA)                            |
| 22 | 21 <b>FANTASY</b><br>JAY-Z (RCA)                          | 59 | 65 <b>ALL THE THINGS YOUR MAN WONT DO</b><br>JAY-Z (RCA)     |
| 23 | 22 <b>DO YOU WANT TO</b><br>JAY-Z (RCA)                   | 60 | 66 <b>EAST 1999</b><br>JAY-Z (RCA)                           |
| 24 | 23 <b>NO ONE ELSE</b><br>JAY-Z (RCA)                      | 61 | 67 <b>NOW WE'RE</b><br>JAY-Z (RCA)                           |
| 25 | 24 <b>ALREADY MISSING YOU</b><br>JAY-Z (RCA)              | 62 | 68 <b>RUNNING</b><br>JAY-Z (RCA)                             |
| 26 | 25 <b>THIS TIME AROUND</b><br>JAY-Z (RCA)                 | 63 | 69 <b>JUST TALK LET US KNOW</b><br>JAY-Z (RCA)               |
| 27 | 26 <b>LET IT FLOW</b><br>JAY-Z (RCA)                      | 64 | 70 <b>BEWARE OF MY CREW</b><br>JAY-Z (RCA)                   |
| 28 | 27 <b>STILL IN LOVE</b><br>JAY-Z (RCA)                    | 65 | 71 <b>SUMMER MADNESS</b><br>JAY-Z (RCA)                      |
| 29 | 28 <b>CALIFORNIA LOVE</b><br>JAY-Z (RCA)                  | 66 | 72 <b>SURRENDER</b><br>JAY-Z (RCA)                           |
| 30 | 29 <b>BABY, BABY, BABY, BABY</b><br>JAY-Z (RCA)           | 67 | 73 <b>YOUR HEART'S IN GOOD HANDS</b><br>JAY-Z (RCA)          |
| 31 | 30 <b>DON'T GIVE UP</b><br>JAY-Z (RCA)                    | 68 | 74 <b>WE GOT IT GOIN'</b><br>JAY-Z (RCA)                     |
| 32 | 31 <b>LADY</b><br>JAY-Z (RCA)                             | 69 | 75 <b>I REFUSE TO BE LONELY</b><br>JAY-Z (RCA)               |
| 33 | 32 <b>VISIONS OF A SUNSET</b><br>JAY-Z (RCA)              | 70 | 76 <b>MY HEART'S IN GOOD HANDS</b><br>JAY-Z (RCA)            |
| 34 | 33 <b>SENTIMENTAL</b><br>JAY-Z (RCA)                      | 71 | 77 <b>CRASH</b><br>JAY-Z (RCA)                               |
| 35 | 34 <b>ONE MORE CHANCE/STAY WITH ME</b><br>JAY-Z (RCA)     | 72 | 78 <b>WATER RUNS DRY</b><br>JAY-Z (RCA)                      |
| 36 | 35 <b>BROWN SUGAR</b><br>JAY-Z (RCA)                      | 73 | 79 <b>CRASH</b><br>JAY-Z (RCA)                               |
| 37 | 36 <b>BEST FRIEND</b><br>JAY-Z (RCA)                      | 74 | 80 <b>CRASH</b><br>JAY-Z (RCA)                               |
| 38 | 37 <b>YOU LOVE ME</b><br>JAY-Z (RCA)                      | 75 | 81 <b>CRASH</b><br>JAY-Z (RCA)                               |
| 39 | 38 <b>DON'T TAKE IT PERSONAL</b><br>JAY-Z (RCA)           | 76 | 82 <b>CRASH</b><br>JAY-Z (RCA)                               |
| 40 | 39 <b>THIS IS NOW WE DO IT</b><br>JAY-Z (RCA)             | 77 | 83 <b>CRASH</b><br>JAY-Z (RCA)                               |
| 41 | 40 <b>WE MUST BE IN LOVE</b><br>JAY-Z (RCA)               | 78 | 84 <b>CRASH</b><br>JAY-Z (RCA)                               |
| 42 | 41 <b>HEY ME</b><br>JAY-Z (RCA)                           | 79 | 85 <b>CRASH</b><br>JAY-Z (RCA)                               |
| 43 | 42 <b>CRASH</b><br>JAY-Z (RCA)                            | 80 | 86 <b>CRASH</b><br>JAY-Z (RCA)                               |

## Hot R&amp;B Singles Sales

Compiled from a national sample of POS report of all registered R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

| THIS WEEK<br>SALES<br>LAST WEEK | TITLE<br>ARTIST (LABEL, DISTRIBUTING LABEL)               | THIS WEEK<br>SALES<br>LAST WEEK | TITLE<br>ARTIST (LABEL, DISTRIBUTING LABEL)        |
|---------------------------------|---|---------------------------------|--|
| 1                               | 2 <b>ONE SWEET DAY</b><br>MARIAH CAREY & JAY-Z (COLUMBIA) | 36                              | 39 <b>BLANKET</b><br>THE NOTORIOUS B.I.G. (A&M)    |
| 2                               | 4 <b>TONIGHT'S THE NIGHT</b><br>JAY-Z (RCA)               | 40                              | 41 <b>REMEMBER</b><br>DANNY MONTAYE (JIVE)         |
| 3                               | 1 <b>EXHALE (SHOOP)</b><br>JAY-Z (RCA)                    | 41                              | 42 <b>THROW YOUR SET IN THE AIR</b><br>JAY-Z (RCA) |
| 4                               | 3 <b>HEY LOVER</b><br>JAY-Z (RCA)                         | 42                              | 43 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 5                               | 5 <b>BEFORE YOU WALK OUT OF MY LIFE</b><br>JAY-Z (RCA)    | 43                              | 44 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 6                               | 7 <b>NO ONE ELSE</b><br>JAY-Z (RCA)                       | 44                              | 45 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 7                               | 6 <b>SOON AS I GET HOME</b><br>JAY-Z (RCA)                | 45                              | 46 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 8                               | 8 <b>SITTIN' UP IN MY ROOM</b><br>JAY-Z (RCA)             | 46                              | 47 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 9                               | 9 <b>YOU REMIND ME OF SOMETHING</b><br>JAY-Z (RCA)        | 47                              | 48 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 10                              | 10 <b>CELL THEORY</b><br>JAY-Z (RCA)                      | 48                              | 49 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 11                              | 11 <b>JUST TALK LET US KNOW</b><br>JAY-Z (RCA)            | 49                              | 50 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 12                              | 12 <b>YOU GOT IT</b><br>JAY-Z (RCA)                       | 50                              | 51 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 13                              | 13 <b>WHERE DO U WANT ME TO PUT IT</b><br>JAY-Z (RCA)     | 51                              | 52 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 14                              | 14 <b>DIGGIN' ON YOU</b><br>JAY-Z (RCA)                   | 52                              | 53 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 15                              | 15 <b>THAT'S IT</b><br>JAY-Z (RCA)                        | 53                              | 54 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 16                              | 16 <b>YOU MISS YOU (COME BACK HOME)</b><br>JAY-Z (RCA)    | 54                              | 55 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 17                              | 17 <b>WE GOT IT</b><br>JAY-Z (RCA)                        | 55                              | 56 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 18                              | 18 <b>DANGER</b><br>JAY-Z (RCA)                           | 56                              | 57 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 19                              | 19 <b>LET'S PLAY HOUSE</b><br>JAY-Z (RCA)                 | 57                              | 58 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 20                              | 20 <b>WHERE EVER YOU ARE</b><br>JAY-Z (RCA)               | 58                              | 59 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 21                              | 21 <b>GANGSTAS &amp; PARADISE</b><br>JAY-Z (RCA)          | 59                              | 60 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 22                              | 22 <b>NOBODY KNOWS</b><br>JAY-Z (RCA)                     | 60                              | 61 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 23                              | 23 <b>CRUSH</b><br>JAY-Z (RCA)                            | 61                              | 62 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 24                              | 24 <b>VISIONS OF A SUNSET</b><br>JAY-Z (RCA)              | 62                              | 63 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 25                              | 25 <b>WHO CAN I RUN TO</b><br>JAY-Z (RCA)                 | 63                              | 64 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 26                              | 26 <b>TOO HOT</b><br>JAY-Z (RCA)                          | 64                              | 65 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 27                              | 27 <b>YOU GOT IT</b><br>JAY-Z (RCA)                       | 65                              | 66 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 28                              | 28 <b>HOOKED ON YOU</b><br>JAY-Z (RCA)                    | 66                              | 67 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 29                              | 29 <b>FANTASY</b><br>JAY-Z (RCA)                          | 67                              | 68 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 30                              | 30 <b>BEWARE OF MY CREW</b><br>JAY-Z (RCA)                | 68                              | 69 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 31                              | 31 <b>HURRICANE</b><br>JAY-Z (RCA)                        | 69                              | 70 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 32                              | 32 <b>LET'S PLAY HOUSE</b><br>JAY-Z (RCA)                 | 70                              | 71 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 33                              | 33 <b>TELL ME</b><br>JAY-Z (RCA)                          | 71                              | 72 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 34                              | 34 <b>BEWARE OF MY CREW</b><br>JAY-Z (RCA)                | 72                              | 73 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 35                              | 35 <b>FRIGID</b><br>JAY-Z (RCA)                           | 73                              | 74 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 36                              | 36 <b>COMING WITH ME</b><br>JAY-Z (RCA)                   | 74                              | 75 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 37                              | 37 <b>CRASH</b><br>JAY-Z (RCA)                            | 75                              | 76 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 38                              | 38 <b>CRASH</b><br>JAY-Z (RCA)                            | 76                              | 77 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 39                              | 39 <b>CRASH</b><br>JAY-Z (RCA)                            | 77                              | 78 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 40                              | 40 <b>CRASH</b><br>JAY-Z (RCA)                            | 78                              | 79 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 41                              | 41 <b>CRASH</b><br>JAY-Z (RCA)                            | 79                              | 80 <b>THE RIDE</b><br>JAY-Z (RCA)                  |
| 42                              | 42 <b>CRASH</b><br>JAY-Z (RCA)                            | 80                              | 81 <b>THE RIDE</b><br>JAY-Z (RCA)                  |

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## Rejuvenating With Dick Clark; Our House On Film

**INSPIRATION:** After recently stealing a few blissful days away from the grind of work, we found ourselves slamming against a wall of utter ambivalence and boredom in the state of clubland. Regardless of the producer or jam, every groove seemed listless and sounded the same. The vamping of a diva—always the most effective way to jolt us out of a funk—barely raised an eyebrow, much less our blood pressure. A near-terminal case of burnout prevailed.

We found a brief glimpse of light in—of all things—VH1's recent marathon of unearthed "American Bandstand" episodes. An odd place, eh? But the truth is that the Dick Clark music program was a staple of our Saturday-afternoon diet throughout adolescence—not to mention an early source of inspiration in choosing a career in music journalism. Back in the day, we would not only daydream about twirling alongside our fave couples (and if you watched regularly, you had at least one), but we would also analyze the elements that made certain songs so exciting to the crowd than others. It was always a kick to predict which songs would not be played more than once.

It was during that weekly hour of music that we discovered disco and such acts as Brooklyn Dreams, Paul Jabara, and Gloria Gaynor. Watching the show now in slightly digested thirteenth-century adulthood, we get a nostalgic rush when Clark optimistically rattled on about the future of discotheques and the potential long-term impact of a young Detroit girl named Madonna.

We also found a bit of clarity regarding our momentary lack of enthusiasm. Call it the irrefutable law of innocence, not only in terms of our increased knowledge of the internal mechanics of the music business, but also in terms of clubland's creativity. To use an aged cliché, they sure don't make 'em like they used to. Looking around, we are confident that



by Larry Flick

it is not merely our advancing age sparking such belief. Check various dance and DJ charts from around the world and you will discover that there is no longer just a spate of kids sampling or reinterpreting great old songs. There are now countless labels digging up the originals and remixing 'em. Five-to-ten-year-old records are circulating all over again... just with a remix by several of the hot producers of the moment. We must confess to even enjoying a few of them.

Depression. Turning out Dick Clark and pondering a return to the race is now even less attractive with this realization. It is all really lost? The kid who giggled as Patti Brooks did her signature feather-fan dance to her hit, "After Dark," on "American Bandstand" 20 years ago would believe no such thing. He would believe that there will always be a crop of folks working overtime to push against the grain and try something new. In fact, in fact, it is that belief that has fueled this column for more than five years now. And as a rediscovery of that belief generates the energy to once again dive into the deep end of dance waters, we pay tribute to those who succeeded in making some new, unique noise... and encourage those with the desire to do so to push a little harder.

**SPEAKING** of those dedicated to the cause of elevating the visibility

and cachet of dance music, we are pleased to report that tireless Toronto-based filmmaker Joy Corlison is approaching the final leg of production of "Our House," a documentary tracing the history of house music.

Corlison has been collecting footage for the film for over a year now, operating largely on government grants. Toward the end of last year, she circulated a four-minute promo clip of the documentary, which features interviews with many of the genre's luminaries, as well as performances by such acts as Joi Cardwell and Kristine W., among others. Industry response to the smart, reverent piece has been rightfully encouraging, and Corlison has received another grant to subsidize additional shooting.

Folks who wish to get more information on "Our House" (or maybe invest in it) should reach out to Corlison at Positive Vibes Productions in Toronto. Our fingers are crossed that the world will get to see this film by this time next year.

**GROOVE LINE:** Although dance music remains a distant memory in the stateful halls of A&M Records, the label's U.K. arm is coming on hard with a string of juicy new releases.

The breathlessly anthemic "Giv Me Love" by Alcazraz will be familiar to those who keep tabs on singles from Deep Dish Records imprint Yoshi Toshi. Pete Heller and Terry Farley uncover another diamond-hard house gems with "Ultra Flava." Those lucky enough to spend some of the summer in Ibiza, Spain (and we hate you if you did), already know this one—right down to Grant Nelson's arousing vocal incarnation of the track.

Finally, the label is throwing considerable support behind Moe's pop-

friendly "Movin'," the follow-up to her 1995 breakthrough, "We Can Make It." Jazz'n'Groove's production is untargeted and festive, while Farley and Heller's interpretation deepens the groove a tad, and Frankie Feliciano pouns on the piano in his hand-pumpkin' remix. Look for this one in the States next month on Strictly Rhythm, the indomitable outlet that discovered Mone.

While we have Jazz'n'Groove on the brain, let us also recommend the team's own record for New York's Kait Records, "Don't Wait." A slammer outta da box, the track introduces Je'Taime, who displays serious siren skills within a rushing house context. 96 North contributes a feisty remix or two, adding allure to an already intriguing package.

Adeda started a new phase in her career with the recent signing of a recording agreement with Avex Records U.S. She will begin working on her first single for the label next month. No final word yet on who will produce.

Another of our fave divas, Ultra Nate, shimmies onto the floor with "Make It Good To You," a collaboration with Baltimore's DJ Oji and vocal act Project One. Ms. Girl makes her production debut on this Sovereign Records jam with impressive results. Sexy, sexy stuff that should not be missed. Now then... when is a savvy label going to offer Ultra another album deal? She can still clock the competition with the arch of an eyebrow.

On the freestyle tip, Debbie Debra starts into view with "She's Back," a Pandisc album that is guaranteed to send old-school Latin pop fans into a ch-chi-frenzy. Debbie's voice has gotten a lot stronger over time, and she brings considerable charm to the fun first single, "(There's A) Party Goin' On," as well as the jump-y "Funky Little Beat" and "If It's Not One Thing... It's Another." A troupe of Miami producers was on hand for the project, including Mohammed Moretta, Ivan Kopas, and Robert Barrio, adding a radio-conscious sheen to the set.



**Sorella in Motion.** MJM recording duo Sorella recently performed during an in-store promotional appearance at HMV Records in New York. The act is trekking across the country in support of the album "Symmetry in Motion" and its first single, "What You Do To Me." Pictured, from left, are Carla Viro and Lisa Marie Viro. (Photo: Chuck Pulin)

Check it out, it's quite cute.

**KNEE-DEEP IN RHYTHM:** On-schramper Perfecto U.K. ingenue Grace continues her rapid ascension into international pop consciousness with "Skin On Skin," a trance/NRG anthem inspired by producer (and Perfecto founder) Paul Oakenfold's 1995 underground hit "Amen." Her wiry, ethereal voice has a sharper edge here, no doubt urged on by the track's forceful bassline and racing synths. The double pack of remixes succeeds in giving DJs several shades of keyboard drama to work with, though the best never goes below the wind-knocking pace of the primary A-side vocal version. For those who want to monitor the track's progression from "Orange" to "Skin On Skin," the original jam is also included. A winning single that leaves you wanting to

(Continued on next page)

**Billboard**  
**HOT Dance**  
**Breakouts**  
FOR WEEK ENDING JAN. 20, 1996  
**CLUB PLAY**

- MUSICA ES MI VIDA C+C MUSIC FACTORY N.Y.
- THE NEW ANTHEM M.JOI LOUIS
- LET THERE BE LIGHT MAE OLFIELD
- CARNIVAL 2 IN A ROOM CUTTING
- RUMOR BEL CANTO LVA

**MAJO-SINGLES SALES**

- MADNESS OF THE ROUND TABLE GROUP
- OUTRIDGE BROTHERS AUNG
- PHILLIPS FM
- JUST TALK LET U KNOW EATZ & REDNESS
- WOODCOCK CHANT SPINCH CATERPILLAR

Breakouts: Titles with future chart potential, based on club play or sales reported this week.



**What A Feeling.** Popdisco diva Irene Cara, seated, took her first step down the comeback trail when she recently recording agreement with Italy's Disco Piu distributed UDDP Records. Cara has completed her first single for the label, "You Need Me," which is slated for European release early next month. An album is planned to follow in the spring. At this point, Cara is still available for signing in the U.S. Show, from left, are Maurizio Carini, international director of Disco Piu; producer/longtime Michelle Vee; producer Peter Roberts; Lino Dentico, president of Disco Piu; and Bob Diamond, Cara's manager.

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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

ARTIST

| WEEK                        | LAST | 2 WEEKS | TITLE  | ARTIST                                   |
|-----------------------------|------|---------|--|--|
| 1                           | 2    | 3       | 4  | 5  |
| 1                           | 1    | 1       | <b>***No. 1***</b>   |  |
| 1                           | 1    | 1       | <b>GOT MYSELF TOGETHER</b> (NEW) STEVE STRUBB & THE BEAT SEAN & ARTY | THE BEAT SEAN & ARTY                     |
| 2                           | 8    | 8       | <b>I FOUND IT</b> (NEW) 2000   | DAPHNE                                   |
| 3                           | 9    | 9       | <b>IF I WERE YOU</b> WIMMER BROS. 43024                              | K.D. LUNG                                |
| 4                           | 5    | 17      | <b>WHERE</b> COLUMBIA IMPACT   | SUNSCREAM                                |
| 5                           | 5    | 5       | <b>BEAUTIFUL LIFE</b> (NEW) A1-2918                                  | ACE OF BASE                              |
| 6                           | 18   | 16      | <b>DAY BY DAY</b> COLUMBIA 2918                                      | ACE OF BASE                              |
| 7                           | 14   | 20      | <b>THE LOVER THAT YOU ARE</b> LAURENCE 2506                          | PULSE FEATURING ANTOINETTE ROBERTSON     |
| 8                           | 12   | 13      | <b>I SPECIALIZE IN LOVE</b> (NEW) A1-2903                            | EXPOSE                                   |
| 9                           | 3    | 2       | <b>TO DESERVE YOU</b> ATLANTIC 8551                                  | BETTE MIDLER                             |
| 10                          | 13   | 15      | <b>ADDICTED</b> ROAD 2008  | PLUTONIC                                 |
| 11                          | 17   | 23      | <b>SHOOT ME WITH YOUR LOVE</b> (NEW) A1-2903                         | DREAM                                    |
| 12                          | 16   | 19      | <b>COME ON HOME</b> (NEW) C1-7341                                    | CYNOL LAUPER                             |
| 13                          | 7    | 5       | <b>WALKIN' VIRGIN</b> IMPACT   | FRANKIE KNUCKLES FEATURING ADEVA         |
| 14                          | 19   | 25      | <b>PEOPLE DEEPER</b> ODE   | DEEPER FEATURING KAREN POLLARD           |
| 15                          | 6    | 4       | <b>FIND A WAY</b> ATLANTIC 2504                                      | CHAZZ                                    |
| 16                          | 20   | 26      | <b>FINGERS &amp; THUMBS</b> (COLD SUMMER'S DAY) MUTELEKTRA 6003526   | ERASURE                                  |
| 17                          | 11   | 10      | <b>LOOK WHO'S TALKING</b> (COLD) 5963                                | OR ALBAN                                 |
| 18                          | 10   | 6       | <b>BE MY LOVER</b> (NEW) C1-7341                                     | LA BOUTCHE                               |
| 19                          | 18   | 9       | <b>A WOMAN LA COLITA</b> (MOVE YOUR ASS) (COLD) 59079                | CHAZZ                                    |
| 20                          | 24   | 31      | <b>TOMAL</b> DIGITAL DANCION 1220                                    | EL CANTOR                                |
| <b>***Power Pick***</b>     |      |         |  |  |
| 21                          | 27   | 32      | <b>TREAT ME RIGHT</b> (NEW) PLANT 1710                               | TEMPLE OF THE GROOVE                     |
| 22                          | 25   | 30      | <b>FREEDOM (MAKE IT PUNKY)</b> STRICTLY RHYTHM 12403                 | BLACK MADM                               |
| 23                          | 23   | 28      | <b>GOLDENEYE</b> VIRGIN IMPACT                                       | TINA TURNER                              |
| 24                          | 15   | 10      | <b>REACH</b> STRICTLY RHYTHM 12380                                   | LLY MOY YUNG KANG                        |
| 25                          | 31   | 36      | <b>PASSION OF THE NIGHT</b> (COLD) 59031                             | CLUBZONE                                 |
| 26                          | 36   | 45      | <b>CATERPILLAR</b> MOONBINE MUSIC 2900                               | KEONI                                    |
| 27                          | 21   | 18      | <b>SAME THING IN REVERSE</b> VIRGIN 3857                             | BOY GEORGE                               |
| 28                          | 35   | 44      | <b>SUPERSTAR DJ</b> MOONBINE MUSIC 84026                             | CIRRUS                                   |
| 29                          | 32   | 35      | <b>MY LIFE</b> ATLANTIC 2503   | 95 NORTH FEATURING SABRINA RAY           |
| 30                          | 30   | 27      | <b>EVERYBODY MUST PARTY</b> (NEW) 108                                | GEORGIE PORGIE                           |
| 31                          | 33   | 38      | <b>WE'VE GOT IT GOIN' ON</b> (NEW) A1-2928                           | BACKSTREET 8015                          |
| 32                          | 39   | 50      | <b>CHILDREN OF THE WINTER</b> LITHEART 54166                         | SOUNDS OF BLACKNESS                      |
| 33                          | 48   | 52      | <b>UNLIMB</b> (NEW) TOW 87297  | PSYCHONIA                                |
| 34                          | 45   | 52      | <b>ENERGY</b> LA BOUCHE 17107  | BEYONCÉ                                  |
| 35                          | 47   | 53      | <b>EVERYBODY</b> PULSA PIENTE 12680                                  | TITO PULANTE JR. & THE LATIN RHYTHM      |
| 36                          | 52   | 14      | <b>ARRIBNO</b> SALSITA (SPINNING) DORSEY 91777                       | GLORIA ESTEFAN                           |
| 37                          | 46   | —       | <b>THIS TIME AROUND</b> C1-7341                                      | MICHAEL JACKSON                          |
| 38                          | 43   | 46      | <b>THE JOY YOU BRING</b> CUTOFF 259                                  | SWING 52                                 |
| 39                          | 28   | 22      | <b>HELLO</b> (NEW) 44466   | STATE OF GRACE                           |
| <b>***Hot Shot Debut***</b> |      |         |  |  |
| 40                          | NEW  | 1       | <b>TIME TO GET DOWN</b> (NEW) LITHEART 1270                          | ANGEL MORRIS, FETTY DALLY & COTY & LUCAS |
| 41                          | NEW  | 1       | <b>SHUT UP</b> (NEW) WITH ME! (COLD) 10033                           | SIN WITH SEBASTIAN                       |
| 42                          | NEW  | 1       | <b>DREAM COME TRUE</b> (COLD) 59031                                  | ANGELA LEWIS                             |
| 43                          | NEW  | 1       | <b>LOVE IN A MINOR</b> PULSA 2251                                    | CERRONE                                  |
| 44                          | NEW  | 1       | <b>HAPPY</b> (NEW) 2102  | ALJO ALBANESE                            |
| 45                          | 29   | 21      | <b>I'VE BEEN WAITING</b> 448 518                                     | MAKAYE WYLES                             |
| 46                          | NEW  | 1       | <b>EARTH</b> (NEW) C1-7341   | MICHAEL JACKSON                          |
| 47                          | NEW  | 1       | <b>PHILADELPHIA</b> (NEW) SONGS SONGS STREET                         | BROOKLYN FREEDOM                         |
| 48                          | NEW  | 1       | <b>SUNSHINE</b> SERVICE TOW 8729                                     | A-MEN                                    |
| 49                          | 26   | 17      | <b>RELATIVE IN ME</b> CUTOFF 2508                                    | REAL STYLUS                              |
| 50                          | 34   | 24      | <b>ALTIMATE LOVER</b> (CALL FOR LOVE) A1-2977                        | BLANK MCDON                              |

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SURVEY OF 1,000 POINTS OF SALE EQUIPPED TO TRACK RETAIL SALES WHICH REPORT NUMBER OF UNITS SOLD TO SORPHEC, INC.

ARTIST

| WEEK                         | LAST     | 2 WEEKS | TITLE  | ARTIST                                      |
|------------------------------|----------|---------|--|---|
| 1                            | 2        | 3       | 4  | 5   |
| 1                            | 1        | 1       | <b>***No. 1***</b>   |   |
| 1                            | 1        | 1       | <b>MISSING</b> (NEW) (COLD) A1-2903  | EVERYTHING BUT THE GIRL                     |
| 2                            | 8        | 8       | <b>FUGUE-LA</b> (NEW) (COLD) BUROFHOUSE 7821 COLUMBIA                                | FUGUES                                      |
| <b>***Greatest Gainer***</b> |          |         |  |   |
| 3                            | 25       | 14      | <b>WHERE DO U WANT ME TO PUT IT</b> (COLD) PERSPECTIVE 0814344                       | SOLO  |
| 4                            | 5        | 5       | <b>BEAUTIFUL LIFE</b> (NEW) (COLD) A1-2918   | ACE OF BASE                                 |
| 5                            | 3        | 9       | <b>IF MY LOVER</b> (COLD) A1-2918  | LA BOUTCHE                                  |
| 6                            | 4        | 4       | <b>FUNKORAMA</b> (NEW) INTERSCOPE 956149   | REGANAM                                     |
| 7                            | 5        | 13      | <b>TELL ME</b> (COLD) C1-7341  | GROOVE THEORY                               |
| 8                            | 7        | 10      | <b>FANTASY</b> (NEW) (COLD) COLUMBIA 2918  | MARINAR CAREY & BOYZ II MEN                 |
| 9                            | 16       | 15      | <b>WIKESONDER SUNDAY</b> BUREAU 1000   | SMIF-N-WESSUN                               |
| 10                           | 9        | 8       | <b>BEFORE YOU WALK OUT OF MY LIFELINE</b> THIS TIME AND LIFE THAT (NEW) (COLD) 59031 | MONICA                                      |
| 11                           | 10       | 15      | <b>NO ONE ELSE</b> (NEW) (COLD) 7341   | TOTAL                                       |
| 12                           | 8        | 12      | <b>DANGER</b> (COLD) FADER 12007/MARSHALL  | BLANZAY BLANZAY                             |
| 13                           | 12       | 7       | <b>SET U FREE</b> (COLD) STRICTLY RHYTHM 12380                                       | PLANET SOL                                  |
| 14                           | 14       | 16      | <b>SOON AS I GET HOME</b> (NEW) (COLD) 7341  | FAITH EVANS                                 |
| 15                           | 11       | 6       | <b>ONE SWEET DAY</b> (NEW) (COLD) COLUMBIA 2918                                      | MARINAR CAREY & BOYZ II MEN                 |
| 16                           | 17       | 21      | <b>HEY LOVER</b> (NEW) (COLD) JAMMAL 577455/90                                       | LL COOL J                                   |
| 17                           | 15       | 19      | <b>TONITE'S THE NIGHT</b> (NEW) (COLD) BUROFHOUSE 7821 COLUMBIA                      | KRIS KROSS                                  |
| 18                           | 13       | 17      | <b>GET MONEY</b> (NEW) (COLD) UNDERDOG 161 56949                                     | JUNIOR M.A.F.I.A.                           |
| 19                           | 20       | 22      | <b>CELL THEORY</b> (NEW) (COLD) LAFAYETTE 24141/AMERICA                              | GOODIE MOBER                                |
| 20                           | 41       | 43      | <b>TO DESERVE YOU</b> (NEW) (COLD) ATLANTIC 8551                                     | BETTE MIDLER                                |
| 21                           | 30       | 23      | <b>EVERYBODY BE SOMEBODY</b> (NEW) (COLD) 59031                                      | SUNFREAK FEATURING TONYA                    |
| 22                           | 19       | —       | <b>HANDS IN THE AIR</b> (COLD) STRICTLY RHYTHM 12380                                 | DOUG E. FRESH FEATURING VELINE MAN          |
| 23                           | 34       | —       | <b>I GOT DAT FEELIN'</b> (NEW) (COLD) 59031  | J.O. KOOL                                   |
| <b>***Hot Shot Debut***</b>  |          |         |  |   |
| 24                           | NEW      | 1       | <b>CAUGHT A LITTLE SNEAK</b> (NEW) (COLD) 59031                                      | TONY AMES                                   |
| 25                           | NEW      | 1       | <b>THE NEW ANTHEM</b> (NEW) (COLD) 59031   | N-JOY                                       |
| 26                           | 18       | 11      | <b>EXHALE</b> (NEW) SHOOT (NEW) (COLD) A1-2918                                       | WHITNEY HOUSTON                             |
| 27                           | 45       | 37      | <b>FINGERS &amp; THUMBS</b> (COLD) SUMMER'S DAY (COLD) MUTELEKTRA 6003526            | ERASURE                                     |
| 28                           | 24       | 39      | <b>RUNNIN'</b> (COLD) DELICIOUS VIBES, SALSITA CUTOFF                                | THE PHARCYDE                                |
| 29                           | 26       | 34      | <b>AUTOMATIC LOVER</b> (CALL FOR LOVE) (NEW) (COLD) A1-2977                          | REAL MCDON                                  |
| 30                           | 50       | 50      | <b>TOW HOT</b> (COLD) TOWNY BOY 718  | COOLIO                                      |
| 31                           | 38       | —       | <b>LIVIN'</b> (COLD) PAVANALONDON 12007/7/90   | GROUP HOME                                  |
| 32                           | 49       | 33      | <b>I SPECIALIZE IN LOVE</b> (COLD) A1-2903   | EXPOSE                                      |
| 33                           | 27       | 38      | <b>BROKEN LANGUAGE</b> (HUSTLIN') (COLD) (COLD) 7341                                 | SMOOTHE DA HUSTLER                          |
| 34                           | RE-ENTRY | 1       | <b>A WOMAN LA COLITA</b> (MOVE YOUR ASS) (COLD) (COLD) 59031                         | CHAZZ                                       |
| 35                           | 22       | 20      | <b>BLAM!</b> (COLD) BACK DOWN 55232/PHONY  | HEALTH SKEHTAH AND G.O.C. A.K.A. THE FIVE 5 |
| 36                           | 39       | 35      | <b>GOT MYSELF TOGETHER</b> (COLD) (COLD) HEAVY STREETING BEAT 95619                  | THE BLACKSTONES                             |
| 37                           | 32       | 30      | <b>MOVE A LITTLE</b> (COLD) (COLD) 59031   | JOJOE                                       |
| 38                           | 33       | 28      | <b>STAYIN' ALIVE</b> (COLD) (COLD) 125436/2/90                                       | N-TRANCE                                    |
| 39                           | 23       | 34      | <b>WYSES OF THE MORNING</b> (NEW) (COLD) AFRICAN SENSUAL 5771/95/90                  | CAPLETTON                                   |
| 40                           | 46       | —       | <b>IF I MISS YOU</b> (COLD) (COLD) (COLD) 59031                                      | MONIFAH                                     |
| 41                           | 40       | 40      | <b>FADES EM ALL</b> (NEW) (COLD) 30556/AMERICA                                       | JAMAL                                       |
| 42                           | 29       | 27      | <b>THROW YOUR SET IN THE AIR</b> (NEW) (COLD) BUROFHOUSE 7821 COLUMBIA               | CYPRESS HILL                                |
| 43                           | RE-ENTRY | 3       | <b>SHOOT ME WITH YOUR LOVE</b> (COLD) (COLD) A1-2903                                 | GRIEAM                                      |
| 44                           | RE-ENTRY | 2       | <b>EVERY SHADE OF BLUE</b> (COLD) (COLD) 7341  | BANANARAMA                                  |
| 45                           | 43       | 31      | <b>FAST LIFE</b> (COLD) (COLD) (COLD) 7341   | KOOL G. RAP                                 |
| 46                           | RE-ENTRY | 4       | <b>SHUT UP</b> (COLD) (COLD) (COLD) A1-2903  | SIN WITH SEBASTIAN                          |
| 47                           | 42       | 34      | <b>PHONY</b> (COLD) (COLD) (COLD) 59031  | JOJOE                                       |
| 48                           | RE-ENTRY | 21      | <b>IF I NEED YOU</b> (COLD) (COLD) (COLD) 59031                                      | CLUBZONE                                    |
| 49                           | RE-ENTRY | 21      | <b>IF I NEED YOU</b> (COLD) (COLD) (COLD) 59031                                      | METHOD MAN & SATECHI                        |
| 50                           | RE-ENTRY | 5       | <b>FREEDOM</b> (MAKE IT PUNKY) (COLD) (COLD) 59031                                   | BLACK MCDON                                 |

\* Titles with the greatest sales at club play increase this week. \* Selling availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (C) CD maxi-single availability. © 1996, Billboard/SPM Communications.

## DANCE TRAX

(Continued from preceding page)

hear more and more of this intriguing young performer.

On the opposite end of the tempo meter are Warner Bros. act Corner-shop and the shuffling dance-pop "Wog." Merging ideas we have heard from Oasis and Massive Attack, this band kicks an appealing and chilled top-vibe—with a healthy dose of ambient-dub spice to keep your head nice and mellow. Freaky Chakras and Witman each have a turn at raming the track, with results that range from jiggly fun to blind-indenting. Essential for the left-of-center spin-

ner.

Coming from a similarly wiggly, laid-back perspective is "Latin Joint" by Baby Buddha Heads. Born from the brains of Jazzy Nice and Mitch Moses, this largely instrumental jam (save for the occasional Latin chant) has a more jazz-hip-hop flavor than the brainy of Jazzy Nice and Mitch Ware on vibes and Morgers on trumpet. Urban-leaning jacks could weave turntable magic with the El Barrio mix, which is full of easily blendable breaks. This is a gem from Baby Buddha Heads' album "Who Killed Acid

Jazz?" on New York's C&S Records.

The Basement Boys urge long-absent better Donnell Rush back onto the dancefloor with the bright and bouncy "We're So Celebrate." Rush works his program to maximum gospel effect, rising above the track's busy percussion with the ease of a seasoned pro—we can't think of any other young singers who should listen closely to this single and take notes. 'Twould also be nice if a major-label A&R exec or two gave Rush the chance he has long deserved. Of the five solid mixes, go directly to the

more fleshly and soulful Testimonial remix. Available on the production team's official, Liaison-distributed label.

Disco Mix Club rarely falls to sort above the competitive ranks of remix services with "Remix Culture" packages that are not only on-trend, but also highly imaginative. The January edition, however, even surpasses that high standard with a batch of jams that is essential turntable fare. Producers Danny Teague and Satechi Tomie transform Oleta Adams'

current Mercury single, "Never Knew Love," into a shimmering house anthem, while English team Chris & James breath fresh air into her beloved hit "Rhythm of Life."

Also noteworthy on this month's DMC package is Tommy Musto's sleek rendition of "There Will Come a Day" by the Absolute Featuring Suzanne Palmer and Blue Amazon's take on the Sasha trinket "Magic." For details on how obtain this package, contact the DMC office in New York or London.





**Gone Gold.** Travis Tritt's "Greatest Hits—From The Beginning" has passed the 500,000-unit mark. Celebrating, from left, are Gary Falcon of Falcon Management, Warner/Reprise Nashville president Jim Ed Norman, Tritt, and Ken Kragen of Kings and Co.

## Giant, Reprise Paired For Promotion; LoneStar's 'No News' Is Vid News

**GIANT NASHVILLE RECORDS** is being "restructured" under terms of an agreement with Reprise Nashville, which is now a separate entity from Warner Bros. Giant, which ranked 12th among Nashville labels in number of charted singles and albums last year, has Clay Walker, Mark Collie, Carlene Carter, and Doug Super-nase as flagship artists. What is being referred to as a Giant/Reprise "promotion collective." The two labels will share a common promotion staff located in the WB building. Heading the staff will be WB director of national campaign Jack Purcell. Regional managers will be Jean Cashman (Midwest), Ken Tucker (Southeast), Gary Greenberg (West Coast), David Berry (Southwest), and Steve Sharp (Northeast). As a result of this "streamlining," Giant VP for promotion and marketing Rick Hunter is out, as are national promotion director Chuck Rhodes and regional George Briner, Rick Rowley, and Jay Brooks. The new WB director of promotion is former Southwest regional Rick Bowers. BNA, which made a point of not releasing a video for LoneStar's debut single, "Tegolla Talkin'." Now, to establish the group's image (especially because there are two lead singers), the label is going with a video.



by Chet Flippo

**BUDDY MILLER**, who made more critics' top 10-year-end lists than many superstars, goes on the road in February and March. He'll be joined by some high-octane fellow HighTone compadres on the Roadhouse Revival Tour, including Dale Watson, Dave Arvin, Big Sandy & His Fly-Rite Boys, and the Rev. Billy C. Wirtz. They'll start in Austin, Texas, at the Continental Club Feb. 15 and wind up at the American Legion Hall in Hollywood, Calif., March 9. They'll hit Nashville's Ace of Clubs Feb. 20. HighTone has entered into a deal with Ethno Records and WEA Distribution.

Willie Nelson is the subject of one of the year's more promising tribute albums. "Twisted Willie" brings Willie together with a real musical spectrum. Check out the niter: "Hello Walls" by Reverend Horton Heat (with Willie and Robbie Nelson), "Gotta Get Drunk" by Gus Gaffner, "The Ghost" by Steel Pole Bath Tub, "Sail Songs" and "Waltzes" by Jesse Dayton, "Home Motel" by X, "Angel

Flying Too Close To The Ground" by Kelley Deal with Kris Kristofferson, "Still Is Moving To Me" by Jello Biafra, "I Never Cared For You" by Waylon Jennings, "Devil In A Sleepin' Bag" by The Presidents of the United States of America, "I've Seen All The World's Crazy People" by Jerry Cantrell of Alice In Chains, "Pick Up The Tempo" by Best Kissers In The World, "Shogun Willie" by Fenderbait, "Bloody Mary Morning" by Supersuckers, "She's Not For You" by Mark Lanegan and Barrett Martin of Screaming Trees along with Mudhoney's Dan Peters and Dinosaur Jr.'s Mike Johnson, "Time Of The Preacher" by Johnny Cash and his son John Carter Cash being with Seattle musicians Kris Novotny, Jim Stapf, and Sean Kinney, and "Three Days" by L7 with Waylon Jennings. The album was the brainchild of Supersuckers manager Danny Bland and was produced by Randall Jarell, who will release the album on Capitol Records via Epic Records Jan. 30.

Bluegrass legend Chubby Wise, 80, died Jan. 6 of heart failure in Bowie, Md., where the fiddler was visiting relatives. He was perhaps best known for co-authoring "The Orange Blossom Special" and he earned a gold record for his cover of Bob Wills' "Maiden's Prayer." Wise joined Bill Monroe's Blue Grass Boys in the '40s. He was still performing solo at the time of his death.

**TAMMY WYNNETTE** will receive the Award of Merit on the American Music Awards special on ABC-TV Jan. 20. Previous winners include Bing Crosby, Eddy Merckx, Willie Nelson, and Merle Haggard. J.P. Pennington and Les Taylor have re-formed the group Exile, which was formed in 1963. Taylor and Pennington left in 1988 to pursue solo careers. They're represented by the Bobby Roberts Co. in Hendersonville, Tenn. The Songwriters Guild Foundation will hold "Building A Songwriting Career" Feb. 9-11 at the Union Station Hotel here. Panelists will include J.T. Blanton, Woody Bomar, Wayne Carson, Stephanie Smith, Jeff Leach, J.P. Pennington, Jim Patrick, and Lanna Wood. There's a new 32-track studio on the Row. Makin' Music Studio on Seventeenth opened this month with Bart Busch as studio manager and engineer. Its equipment includes four Tascam DA-88 digital recorders. American Federation of Television and Radio Artists and TNN have reached an agreement in principle, and a threatened boycott of the network by AFTRA has been called off. They are negotiating for a new contract.

## Keith Stegall Behind Mike Again 'Passages' Marks Return Of Mercury Exec

■ BY DEBORAH EVANS PRICE

**NASHVILLE**—To borrow a phrase from one of Alan Jackson's hits, who says you can't have it all? After establishing himself as one of the industry's most successful songwriters and producers, then segueing into the VP of A&R post at Mercury Records, Keith Stegall has decided to revive his career as a recording artist. With the release of "1969," the first single from his forthcoming album, "Passages," Stegall is undoubtedly the most well-established "new" country artist on the airwaves this year.

Stegall has one of the most impres-

sive resumes in Nashville. As a songwriter, he's penned a wide variety of hits including Al Jarreau's "We're In This Love Together," Ronnie Milsap's "Stranger Things Have Happened," Travis Tritt's "Between An Old Memory And Me," Clay Walker's "If I Could Make A Living," and Alan Jackson's "Dellie," "Don't Rock The Jukebox," and "Love's Got A Hold On You." His production credits include projects by Randy Travis, Aaron Neville, Shenandoah, Tracy Byrd, Wesley Dennis, Terri Clark, and all of Alan Jackson's albums.

A Wichita Falls, Texas, native who grew up in Boulder City, La., Stegall has always been immersed in music. His father played steel guitar for John Horton, and he had a steady disty

country music watching the greats perform at the Louisiana Hayride. Later Stegall started his own band, moved to Nashville in 1978, and scored his first big hit in 1980 when Dr. Hook had a top five pop song with Stegall's "Sexy Eyes." The same year he signed with Capitol as an artist. Next a stint on Epic from 1984-86 spawned the singles "California," "Pretty Little," "I Want To Go Somewhere," and "Whatever Turns You On" and a nomination by the Academy of Country Music for top new male vocalist. When his career lost momentum, Stegall sold his bus to newcomer Randy Travis (for whom he produced an independent project as well as two cuts on his WB debut, "Storms Of Life"), threw himself full time into songwriting and producing, and found tremendous success.

So why did he decide to become a recording artist again? "It's making a statement with the music," Stegall says. "It's like asking a painter why

(Continued on page 27)

## TNN Calls On Tom Wopat For New TNN Show 'Prime Time'

■ BY CHET FLIPPO

**NASHVILLE**—TNN is betting on a familiar face to solve its Prime-time problem. Actor/singer Tom Wopat has been asked to host a new, one-hour evening program, "Prime Time Country," beginning Monday (15) at 9 p.m. The week-long, 90-minute live program will fill what had turned into a problematic time slot for TNN. The slot had formerly been filled by "Music City Tonight," hosted by Lorianne Crook and Charlie Chase, who left TNN after they clashed with TNN over creative differences. Demographics also figured, according to TNN VP/executive in charge of the show Kevin Hale. "Monday to Friday we target women 25-54," and that had been skewing to 35-64. Audience research showed that Wopat appeals to the younger demographic. "He also had a grounding in country music, was known in Nashville, and was a musician, a television personality, a songwriter, and a recording artist. It became an obvious choice," Hale adds.

Along with the new host, the show features a new set, a new musical director, and a new band.

And what can TNN viewers expect from the Wopat-hosted program? "It's going to be a pretty much variety show," says Wopat. Besides performing features and interviews of country artists, he says, "we'd like to broaden our range of subjects. We're going to get more athletes, more new acts, more of the variety of guests that would be on 'The Tonight Show.' We want to expand the horizons a little bit. If you look at the demographics of television radio listeners—those people have wider interests than just country music."

As a former guest performer on TNN programs, he says that he brings

an artist's point of view to the show.

"There were times when I came on here that I felt I got burned by the whole experience. I think I'll be hyper-aware of the artist's point of view. He's been asked to host a new, one-hour evening program, "Prime Time Country," beginning Monday (15) at 9 p.m. The week-long, 90-minute live program will fill what had turned into a problematic time slot for TNN. The slot had formerly been filled by "Music City Tonight," hosted by Lorianne Crook and Charlie Chase, who left TNN after they clashed with TNN over creative differences. Demographics also figured, according to TNN VP/executive in charge of the show Kevin Hale. "Monday to Friday we target women 25-54," and that had been skewing to 35-64. Audience research showed that Wopat appeals to the younger demographic. "He also had a grounding in country music, was known in Nashville, and was a musician, a television personality, a songwriter, and a recording artist. It became an obvious choice," Hale adds.

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(Continued on page 27)

# HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY  
BROADCAST STATIONS' RADIO TRACK SERVICE, 150 COUNTRY STATIONS  
ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A  
WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

| THIS<br>WEEK | LAST<br>WEEK | WEEKS<br>ON<br>CHART | TITLE<br>PRODUCER (S)  | ARTIST   | PEAK<br>POSITION |
|--------------|--------------|----------------------|--|--|------------------|
| 1            | 1            | 11                   | IT MATTERS TO ME<br>[A SHIRLEY BIRD & GARY BIRCH]                | *** No. 1 ***<br>FAITH HILL<br>[BY THE NUMBER ONE] | 1                |
| 2            | 4            | 7                    | IF YOU'RE NOT IN (IT FOR LOVE) I'M OUTTA HERE!                   | SHANIA TWAIN                                       | 2                |
| 3            | 1            | 19                   | CAN'T BE REALLY GONE<br>[BY THE NUMBER ONE]                      | FIM MCGRAW   | 3                |
| 4            | 2            | 19                   | REBECCA LYNN<br>[BY THE NUMBER ONE]                              | BRYAN WHITE  | 4                |
| 5            | 6            | 10                   | WHEN BOY MEETS GIRL<br>[BY THE NUMBER ONE]                       | TERRI CLARK  | 5                |
| 6            | 8            | 11                   | COWBOY LOVE<br>[BY THE NUMBER ONE]                               | JOHN MICHAEL MONTGOMERY                            | 6                |
| 7            | 10           | 15                   | NOT ENOUGH HOURS IN THE NIGHT<br>[BY THE NUMBER ONE]             | DOUG SUPERWAVE                                     | 7                |
| 8            | 7            | 14                   | LIFE GETS A LITTLE<br>[BY THE NUMBER ONE]                        | CLINT BLACK  | 8                |
| 9            | 5            | 16                   | THE CAR<br>[BY THE NUMBER ONE]                                   | JEFF CARSON  | 9                |
| 10           | 3            | 16                   | BIGGER THAN THE BEATLES<br>[BY THE NUMBER ONE]                   | JEFF CARSON  | 10               |
| 11           | 9            | 9                    | LOVE LESSONS<br>[BY THE NUMBER ONE]                              | TRACY BYRD   | 11               |
| 12           | 15           | 17                   | RING ON HER FINGER, TIME ON HER HANDS<br>[BY THE NUMBER ONE]     | REBA MCKENZIE                                      | 12               |
| 13           | 20           | 11                   | LIKE THERE AINT NO YESTERDAY<br>[BY THE NUMBER ONE]              | BLACKHAWK  | 13               |
| 14           | 20           | 21                   | NOT THAT DIFFERENT<br>[BY THE NUMBER ONE]                        | COLLIN RAYE  | 14               |
| 15           | 12           | 13                   | BORN IN THE DARK<br>[BY THE NUMBER ONE]                          | DONALD STONE                                       | 15               |
| 16           | 14           | 8                    | THAT'S AS CLOSE AS I'LL GET TO LOVING YOU<br>[BY THE NUMBER ONE] | AARON TIPPIN                                       | 16               |
| 17           | 22           | 23                   | WILD ANGELS<br>[BY THE NUMBER ONE]                               | MARTINA MCBRIDE                                    | 17               |
| 18           | 21           | 22                   | WHAT I MEANT TO SAY<br>[BY THE NUMBER ONE]                       | WADE HAYES   | 18               |
| 19           | 11           | 6                    | DEEP DOWN<br>[BY THE NUMBER ONE]                                 | ROD KELLY  | 19               |
| 20           | 24           | 30                   | I KNOW SHE STILL LOVES ME<br>[BY THE NUMBER ONE]                 | GEORGE STRAIT                                      | 20               |
| 21           | 25           | 20                   | HEART HALF EMPTY<br>[BY THE NUMBER ONE]                          | TY HERNDON FEATURING STEPHANIE BENNETT             | 21               |
| 22           | 23           | 9                    | OUT WITH A BANG<br>[BY THE NUMBER ONE]                           | DAVID LEE MURPHY                                   | 22               |
| 23           | 19           | 19                   | CHECK YES OR NO<br>[BY THE NUMBER ONE]                           | GEORGE STRAIT                                      | 23               |
| 24           | 18           | 15                   | TALL, TALL TREES<br>[BY THE NUMBER ONE]                          | ALAN JACKSON                                       | 24               |
| 25           | 27           | 31                   | IF YOU LOVED ME<br>[BY THE NUMBER ONE]                           | TRACY LAWRENCE                                     | 25               |
| 26           | 27           | 9                    | 'ROUND HERE<br>[BY THE NUMBER ONE]                               | SAWYER BROWN                                       | 26               |
| 27           | 12           | 20                   | WHEN A WOMAN LOVES A MAN<br>[BY THE NUMBER ONE]                  | LEE ROY PARNELL                                    | 27               |
| 28           | 17           | 41                   | I'LL TRY<br>[BY THE NUMBER ONE]                                  | ALAN JACKSON                                       | 28               |
| 29           | 28           | 14                   | IF I HAD ANY PRIDE LEFT AT ALL<br>[BY THE NUMBER ONE]            | JOHN BERRY   | 29               |
| 30           | 39           | 27                   | THE BEACHES OF CHERRY<br>[BY THE NUMBER ONE]                     | GARY BROOKS  | 30               |
| 31           | 37           | 17                   | GRANDPA TOLD ME<br>[BY THE NUMBER ONE]                           | KENNY CHESNEY                                      | 31               |
| 32           | 34           | 39                   | SOME THINGS ARE MEANT TO BE<br>[BY THE NUMBER ONE]               | LINDA KRAUS  | 32               |
| 33           | 40           | 46                   | YOU CAN FEEL BAD<br>[BY THE NUMBER ONE]                          | PATTY LOVELESS                                     | 33               |
| 34           | 36           | 47                   | PARADISE<br>[BY THE NUMBER ONE]                                  | JOHN ANDERSON                                      | 34               |
| 35           | 33           | 37                   | WALKIN' AWAY<br>[BY THE NUMBER ONE]                              | DIAMOND RIO  | 35               |
| 36           | 30           | 29                   | IN PICTURES<br>[BY THE NUMBER ONE]                               | ALABAMA  | 36               |
| 37           | 45           | 59                   | TO BE LOVED BY YOU<br>[BY THE NUMBER ONE]                        | WYNNYNA  | 37               |

| THIS<br>WEEK | LAST<br>WEEK | WEEKS<br>ON<br>CHART | TITLE<br>PRODUCER (S)   | ARTIST                             | PEAK<br>POSITION |
|--------------|--------------|----------------------|---|------------------------------------|------------------|
| 38           | 32           | 42                   | WHO NEEDS YOU BABY<br>[BY THE NUMBER ONE]                       | CLAY WALKER                        | 38               |
| 39           | 32           | 42                   | SHE SAID YES<br>[BY THE NUMBER ONE]                             | RHETT Akins                        | 39               |
| 40           | 41           | 45                   | TOO MUCH FUN<br>[BY THE NUMBER ONE]                             | GARY SINGLETARY                    | 40               |
| 41           | 48           | 53                   | WHAT DO I KNOW<br>[BY THE NUMBER ONE]                           | SCOTT GIBSON                       | 41               |
| 42           | 46           | 42                   | ALWAYS HAVE, ALWAYS WILL<br>[BY THE NUMBER ONE]                 | SHENANDOAH                         | 42               |
| 43           | 47           | 44                   | SHE'S EVERY WOMAN<br>[BY THE NUMBER ONE]                        | GARY BROOKS                        | 43               |
| 44           | 47           | 51                   | SNAKE IN HER EYE<br>[BY THE NUMBER ONE]                         | TY LONNIE                          | 44               |
| 45           | 52           | 64                   | YOU GOTTA LOVE THAT<br>[BY THE NUMBER ONE]                      | NEAL MEDOXY                        | 45               |
| 46           | 49           | 56                   | IT WOULDN'T Hurt TO HAVE WINGS<br>[BY THE NUMBER ONE]           | MARK CHESNUTT                      | 46               |
| 47           | 43           | 25                   | NOTHING<br>[BY THE NUMBER ONE]                                  | DWIGHT YOAKAM                      | 47               |
| 48           | 55           | —                    | 2 HYPNOTIZE THE MOON<br>[BY THE NUMBER ONE]                     | CLAY WALKER                        | 48               |
| 49           | 51           | 60                   | READY, WILLING AND ABLE<br>[BY THE NUMBER ONE]                  | LARI WHITE                         | 49               |
| 50           | 50           | 49                   | WHISKY UNDER THE BRIDGE<br>[BY THE NUMBER ONE]                  | BROOKS & DUNN                      | 50               |
| 51           | 56           | 69                   | STANDING TALL<br>[BY THE NUMBER ONE]                            | LORELEI MORGAN                     | 51               |
| 52           | 57           | —                    | NO NEWS<br>[BY THE NUMBER ONE]                                  | ONESTAR                            | 52               |
| 53           | 53           | 65                   | I WILL ALWAYS LOVE YOU<br>[BY THE NUMBER ONE]                   | DOLLY PARTON & VINCE GILL          | 53               |
| 54           | 54           | 66                   | SHE'S GOT A MIND OF HER OWN<br>[BY THE NUMBER ONE]              | JAMES BOWEN                        | 54               |
| 55           | 59           | 74                   | COUNTRY CRAZY<br>[BY THE NUMBER ONE]                            | LITTLE TEAS                        | 55               |
| 56           | 74           | —                    | 2 IT WORKS<br>[BY THE NUMBER ONE]                               | ALABAMA                            | 56               |
| 57           | 60           | 75                   | SOLID GROUND<br>[BY THE NUMBER ONE]                             | TRICKY SHAGS                       | 57               |
| 58           | 63           | 72                   | YOU CAN SAVE HIM<br>[BY THE NUMBER ONE]                         | LOIS BRIDGES                       | 58               |
| 59           | 64           | —                    | ON A BUS TO ST. CLOUD<br>[BY THE NUMBER ONE]                    | TRISHA YEAZOWOOD                   | 59               |
| 60           | 66           | —                    | LET YOUR HEART LEAD YOU MIND<br>[BY THE NUMBER ONE]             | SMOKEY ARMADILLOS                  | 60               |
| 61           | 61           | 62                   | WHAT IF JESUS COMES BACK LIKE THAT<br>[BY THE NUMBER ONE]       | COLLIN RAYE                        | 61               |
| 62           | 65           | 61                   | THE FEVER<br>[BY THE NUMBER ONE]                                | GARY BROOKS                        | 62               |
| 63           | 67           | 17                   | TRUCKIN' ON<br>[BY THE NUMBER ONE]                              | MARK CHESNUTT                      | 63               |
| 64           | NEW          | 1                    | HEART'S DESIRE<br>[BY THE NUMBER ONE]                           | LEE ROY PARNELL                    | 64               |
| 65           | 68           | —                    | 16 RUB A DUBBIN<br>[BY THE NUMBER ONE]                          | KENNY MILLERSON                    | 65               |
| 66           | NEW          | 1                    | ALL YOU EVER DO IS BRING ME DOWN<br>[BY THE NUMBER ONE]         | THE MAVERICKS (FEAT. FLAKE JENSEN) | 66               |
| 67           | 75           | —                    | 2 NOW THAT'S ALL RIGHT WITH ME<br>[BY THE NUMBER ONE]           | MANDY BARNETT                      | 67               |
| 68           | NEW          | 1                    | ONLY WHEN YOU ALONE<br>[BY THE NUMBER ONE]                      | TRAVIS TRITT                       | 68               |
| 69           | NEW          | 1                    | 1 EVEN IF I FLEW<br>[BY THE NUMBER ONE]                         | CRISDO                             | 69               |
| 70           | NEW          | 1                    | 1 LADY'S MAN<br>[BY THE NUMBER ONE]                             | ROD CROSBY                         | 70               |
| 71           | RE-ENTRY     | 20                   | HEAVEN BOUND (I'M READY)<br>[BY THE NUMBER ONE]                 | SHENANDOAH                         | 71               |
| 72           | NEW          | 1                    | 1 RIPPLES<br>[BY THE NUMBER ONE]                                | ALAN JACKSON                       | 72               |
| 73           | NEW          | 1                    | 1 WE'VE GOT TO KEEP ON MEETING LIKE THIS<br>[BY THE NUMBER ONE] | PAUL OVERSTREET                    | 73               |
| 74           | RE-ENTRY     | 2                    | 1 ALL I WANT IS A LIFE<br>[BY THE NUMBER ONE]                   | TIM MCGRAW                         | 74               |
| 75           | NEW          | 1                    | 1 WORTH THE FALL<br>[BY THE NUMBER ONE]                         | BRITTY JAMES                       | 75               |

Records showing an increase in detections over the previous week, regardless of chart movement. Entries awarded to those records which attract 500 detections by the first week. \* indicates availability. Calling numbers in chart position, or entry if chart position is unavailable. (C) Country airplay availability. (D) CD single airplay. (M) Country main-single airplay. (N) Country single airplay. (O) Country single airplay. (P) Country single airplay. (R) Country single airplay. (S) Country single airplay. (T) Country single airplay. (U) Country single airplay. (V) Country single airplay. (W) Country single airplay. (X) Country single airplay. (Y) Country single airplay. (Z) Country single airplay.

## Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND  
RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  
FOR WEEK ENDING JAN. 20, 1996

| THIS<br>WEEK | LAST<br>WEEK | WEEKS<br>ON<br>CHART | TITLE<br>LABEL & NUMBER (DISTRIBUTING LABEL)                     | ARTIST                  | PEAK<br>POSITION |
|--------------|--------------|----------------------|--|-------------------------|------------------|
| 1            | 2            | 2                    | 15 I'M OUTTA HERE! THE WOMAN IN ME<br>[BY THE NUMBER ONE]        | SHANIA TWAIN            | 1                |
| 2            | 3            | 3                    | IT MATTERS TO ME<br>[BY THE NUMBER ONE]                          | FAITH HILL              | 2                |
| 3            | 1            | 1                    | 1 I LIKE IT, I LOVE IT (CARRI 7061)                              | TIM MCGRAW              | 3                |
| 4            | 4            | 4                    | CAN'T BE REALLY GONE<br>[BY THE NUMBER ONE]                      | TIM MCGRAW              | 4                |
| 5            | 5            | 5                    | THAT'S AS CLOSE AS I'LL GET TO LOVING YOU<br>[BY THE NUMBER ONE] | AARON TIPPIN            | 5                |
| 6            | 7            | 15                   | WHEN BOY MEETS GIRL<br>[BY THE NUMBER ONE]                       | TERRI CLARK             | 6                |
| 7            | 6            | 15                   | THE CAR<br>[BY THE NUMBER ONE]                                   | JEFF CARSON             | 7                |
| 8            | 11           | 11                   | NOT THAT DIFFERENT<br>[BY THE NUMBER ONE]                        | WYNNYNA                 | 8                |
| 9            | 8            | 7                    | REBECCA LYNN<br>[BY THE NUMBER ONE]                              | BRYAN WHITE             | 9                |
| 10           | 15           | 16                   | WHAT I MEANT TO SAY<br>[BY THE NUMBER ONE]                       | WADE HAYES              | 10               |
| 11           | 14           | 14                   | NO MAN'S LAND<br>[BY THE NUMBER ONE]                             | JOHN MICHAEL MONTGOMERY | 11               |
| 12           | 10           | 12                   | WHO NEEDS YOU BABY GAIN 17771/WARNER BROS                        | CLAY WALKER             | 12               |
| 13           | 12           | 8                    | IN PICTURES<br>[BY THE NUMBER ONE]                               | ALABAMA                 | 13               |

| THIS<br>WEEK | LAST<br>WEEK | WEEKS<br>ON<br>CHART | TITLE<br>LABEL & NUMBER (DISTRIBUTING LABEL)                  | ARTIST                                 | PEAK<br>POSITION |
|--------------|--------------|----------------------|---|--|------------------|
| 14           | 19           | 20                   | TEQUILA TALKIN'<br>[BY THE NUMBER ONE]                        | LONESTAR                               | 14               |
| 15           | 9            | 13                   | 25 PARTIAL ALIGHT<br>[BY THE NUMBER ONE]                      | JEFF POWORTHY WITH LITTLE TEAS & ROUSE | 15               |
| 16           | 18           | 17                   | 30 WHEN YOU SAY NOTHING AT ALL<br>[BY THE NUMBER ONE]         | ALISON KRAUSS & UNION STATION          | 16               |
| 17           | 11           | 9                    | 30 AMONGS AMONGS<br>[BY THE NUMBER ONE]                       | ALABAMA                                | 17               |
| 18           | 17           | 18                   | 30 YOU HAVE THE RIGHT TO REMAIN SILENT<br>[BY THE NUMBER ONE] | CLIFF BRIDGES                          | 18               |
| 19           | 23           | 24                   | 29 SOMEONE ELSE'S TRAP<br>[BY THE NUMBER ONE]                 | BRYAN WHITE                            | 19               |
| 20           | 21           | 22                   | 5 HEART HALF EMPTY<br>[BY THE NUMBER ONE]                     | TY HERNDON FEATURING STEPHANIE BENNETT | 20               |
| 21           | 25           | 21                   | 10 NOTHING REMAINS<br>[BY THE NUMBER ONE]                     | DWIGHT YOAKAM                          | 21               |
| 22           | 19           | 23                   | 13 I'M NOT STRONG ENOUGH TO SAY NO<br>[BY THE NUMBER ONE]     | BLACKHAWK                              | 22               |
| 23           | 24           | 23                   | 22 LET'S GO TO VEGAS<br>[BY THE NUMBER ONE]                   | FAITH HILL                             | 23               |
| 24           | 22           | 25                   | 3 BIGGER THAN THE BEATLES<br>[BY THE NUMBER ONE]              | JEFF CARSON                            | 24               |
| 25           | 16           | 10                   | 17 LOVE LESSONS<br>[BY THE NUMBER ONE]                        | TRACY BYRD                             | 25               |

Records with the greatest sales gains this week. \* indicates availability. Calling numbers in chart position, or entry if chart position is unavailable. (C) Country airplay availability. (D) CD single airplay. (M) Country main-single airplay. (N) Country single airplay. (O) Country single airplay. (P) Country single airplay. (R) Country single airplay. (S) Country single airplay. (T) Country single airplay. (U) Country single airplay. (V) Country single airplay. (W) Country single airplay. (X) Country single airplay. (Y) Country single airplay. (Z) Country single airplay.

COUNTRY  
CORNER

by Wade Jessen

**B**ACK ON TOP: Shania Twain (Mercury Nashville) controls the No. 1 position on Billboard's Top Country Singles Sales chart with "I'm Outta Here," ending Tim McGraw's record-breaking 19-week run at the top with "I Like It, I Love It" (Curb). For 12 of those 19 weeks, the Twain title held the No. 2 slot, with the McGraw single often outselling Twain by 60-70%. Twain held the previous record of 10 straight weeks at No. 1 with "Any Man Of Mine." The McGraw single is further displaced by Faith Hill's "It Matters To Me" (Warner Bros.), which jumps 9-2. Although the chart reflects soft post-holiday sales, Twain's single sold more than 9,000 units. Meanwhile, McGraw and Hill each moved more than 8,000 units, with less than 500 separating the two titles. The flip side of the Twain single is her previous radio hit, "The Woman In Me."

**T**HEY BOUGHT IT: While Top Country Singles Sales doesn't always directly reflect the activity on Hot Country Singles & Tracks, the relationship between retail and retail singles is evident this week, as both charts have half of their respective top 10 entries in common. Of the remaining five titles on the airplay list, two are not available at retail, two appear elsewhere on Top Country Singles Sales, and one has not shown enough sales to chart. Conversely, of the five top 10 titles unique to the sales list, three were former No. 1 airplay hits, and the remaining two are still ascending Hot Country Singles & Tracks.

**H**ALFWAY HOME: Hill's "It Matters To Me," remains at No. 1 on Hot Country Singles & Tracks for a second week and is her second release to dominate that post for more than one week. Hill's debut single, "Wild One," spent one month at No. 1 on that chart during January 1994. Renee Revett, PhD at KKKC Lafayette, La., says that "It Matters To Me" shows all the signs of a career record for Hill and reports extensive request action at the station. Meanwhile, the track posted an increase of more than 700 copies, the second-biggest jump inside the top five. Only Twain's "I'm Outta Here" is more than 800 additional copies, showed a larger weekly increase in the top five. Doug Supernaw's "Not Enough Hours In The Night" (Giant) showed the largest airplay increase overall, jumping 10-7 for an increase of more than 850 copies.

**S**AME NICE PRICE: Several titles in Sony Music Nashville's Super Hits line showed unusual activity this week, including Willie Nelson's set, which takes Pacesetter honors on Top Country Albums, jumping 64-45. For the second consecutive week, no titles on that chart showed gains; thus the continued absence of a Greatest Giant. The Nelson title is awarded the Pacesetter trophy for the smallest percentage of decrease (15%). Meanwhile, other Super Hits packages fare relatively well in the winter slump. The Charlie Daniels title re-enters at No. 60 on Top Country Albums, and George Jones' Super Hits set reappears on Top Country Catalog Albums at No. 82. As many holiday titles struggle out of that chart, Patsy Cline's "Greatest Hits" (MCA) reclaims the No. 1 position. While praising the Super Hits line, KKKC's Kraski, sales VP at Sony Music Nashville, says that moderately priced sets continue to sell steadily, while most front-line items are taken off sale after the holidays. Kraski adds that Sony Music Nashville plans to release several more Super Hits packages during 1996, including a set by Tammy Wynette.

## KEITH STEGALL BEHIND MIKE AGAN

(Continued from page 25)

he's painting a picture; because he has to. That's the kind of the way it is with music. It's something I had to do, not because I wanted somebody to go. Oh now he's going to do that. It's not for my own head. I needed to make it's music. I needed to say some things. It's kind of therapy for me."

After years of writing and producing other acts, Stegall says it was gratifying to write songs for himself. "I came to town to be a songwriter, and I spent years here writing songs for other people—songs that I wasn't attached to," he says. "On this record, I realized some of these songs didn't fit anybody but me. They were my songs—uniquely mine. Not that some of the songs couldn't be cut by other people, but I realized the music was coming from a different place. Before, the music has always come from my head because I was writing to make a living. With having a comfort zone of not starving to death and obviously some tumultuous times of my personal life, the music started coming from my heart."

Steggall describes the result as "adult music." "1969" was released to radio Jan. 12. Mike Kennedy, PhD at KBQZ Kansas City, Mo., first heard the song on a Mercury sampler and was so impressed, he jumped right on it and is now playing it in heavy rotation. "The lyrics are very, very cool. It's a great story record. It's very relatable record to the core of our demo on our station," he says. "What hit me first, though, is the instrumentation and the way they delivered that song. You get into that story and you're hearing any vocals, at least I did. [It] held it out is strong, and then the vocals bring it home... It's quality. It really resonates. These lyrics were written and produced well. People are reacting to something a little bit different, and this is it. This is cool stuff."

Kennedy says he hears several other angles on the album. "My Life" is a slam-dunk single," he says. And I believe "Fifty-Five" is, too. I think Middle-Aged Man could be there, too. [To] play four singles off the album right now, that's what's with two listeners, and I'll keep listening."

Kennedy played Stegall's mid-'80s singles when he was working at KEDS Emporia, Kan. When asked what he thought of Stegall behind the scenes, Kennedy says, "It's gutsy move. I think it's an admirable move. I think it's a

crazy move, but isn't that what this industry is all about? Isn't that what radio and [making] records is all about? You do crazy things, and you take risks."

Steggall admits there were skeptics because he's the only executive at a country label who does double duty as an artist. However, he says he's not new or unusual in other genres of music. (LaFace executive Kenny "Babyface" Edmonds is a prime example.) "For some reason in Nashville, it upsets the apple cart when people move between categories," Stegall says. "I'm not the only one in town capable of doing this, and I hope this is the beginning of a lot of creative people coming to the front [who] don't feel like they have to sacrifice any part of their creativity to realize their dream."

Steggall is getting key support from his accounts. Bob Jackson and Artists Nashville president Tim Dufosse support his new project. Jackson told Stegall, "Man, I want you to do your record. Half the reason why I enjoy working with you is I know you're an artist; you deserve a shot to do this. Go for it."

Steggall says he also greatly appreciates the support of Mercury president Luke Lewis. "I think the album is a fair validation of what a multi-talented individual Keith is," Lewis says. "I feel like I'm the luckiest guy on earth to have him... working for Mercury Records."

## TNN CALLS ON TOM WOPAT

(Continued from page 25)

We've gotta get away from the hayseed image, which has always been a problem. TNN. When they would kinda grip me to it for all the years were worth my hand, while saying "No, we're not doing that." Truly, we have to embrace the fact that people out there on the farms have computer monitors now. It's the '90s."

The new band, says Hale, is an important component. "Since we're a country-based network, we want this show to be thoroughly grounded in country music and present the best of that night after night. One way to go after that is with the house band. The bandleader is Edgar Struble, who has been a country musical director for 15 years, scored most of his movies, and has done a lot of TV. He understands

country music and understands what television needs."

According to Hale, TNN gave Struble the go-ahead to get the best musicians in town. "We think that's the real important," says Hale. "Not only for the show to have credibility with the audience, but also with the artists." "When the artists come on this show and see musicians they know, we feel there'll be a certain comfort level. We're also going to hold open seats in the band each week. It's a little bit of a TNN regular since 1960, will serve as the show's "Eye On Nashville" reporter and commentator."

John Grady, Mercury's senior VP of sales and marketing, says the label plans a big push on the record that will include securing listening posts at retail outlets and targeting radio and audiophiles because of Keith's history," he says.

Grady also sees the "1969" video as an important component in promoting the album. With '90s-era footage included with performance shots of Stegall, the clip, Grady says, will be well received because of the country's current interest in the 1960s and to take advantage of the success of "Forrest Gump" and "Nixon." (Mercury has also already shot clips for the songs "Fifty-Five" and "Roll The Dice.")

Chief Talent's James Yellich is Stegall's booking agent, and plans are in the works for Stegall to tour. His other upcoming projects include producing Jackson's new album, as well as going in the studio with Sammy Kershaw and Mercury newcomer Neal O'Neal. He'll also continue to work with his new success story, Terri Clark. "I'm excited about what's ahead," he says during his years in the business, the 40-year-old Stegall replies. "To think one self be true. It's not that I think you can make music that's not true to yourself and be successful. It's not that all the time. For me, it doesn't work. That's why I think the music is revealing. It's about me and my life. It's the first time I ever had the guts to do it. This is me, and here it is."

COUNTRY SINGLES A-Z  
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Artist - Licensing Org.) Sheet Music Dest.         |             |
|---|-------------|
| 14 I LIKE IT, I LOVE IT (Shania Twain, Mercury Nashville) | ASCAP/Music |
| 25 ANY MAN OF MINE (Shania Twain, Mercury Nashville)      | ASCAP/Music |
| 31 I'M OUTTA HERE (Shania Twain, Mercury Nashville)       | ASCAP/Music |
| 32 IT MATTERS TO ME (Faith Hill, Warner Bros.)            | ASCAP/Music |
| 33 NOT ENOUGH HOURS IN THE NIGHT (Doug Supernaw, Giant)   | ASCAP/Music |
| 34 WILD ONE (Charlene, RCA)                               | ASCAP/Music |
| 35 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 36 THE WOMAN IN ME (Shania Twain, Mercury Nashville)      | ASCAP/Music |
| 37 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 38 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 39 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 40 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 41 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 42 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 43 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 44 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 45 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 46 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 47 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 48 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 49 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |
| 50 I'M A MAN (George Jones, MCA)                          | ASCAP/Music |

|                                  |             |
|----------------------------------|-------------|
| 51 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 52 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 53 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 54 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 55 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 56 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 57 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 58 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 59 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 60 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 61 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 62 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 63 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 64 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 65 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 66 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 67 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 68 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 69 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 70 I'M A MAN (George Jones, MCA) | ASCAP/Music |

|                                  |             |
|----------------------------------|-------------|
| 71 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 72 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 73 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 74 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 75 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 76 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 77 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 78 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 79 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 80 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 81 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 82 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 83 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 84 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 85 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 86 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 87 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 88 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 89 I'M A MAN (George Jones, MCA) | ASCAP/Music |
| 90 I'M A MAN (George Jones, MCA) | ASCAP/Music |



# Billboard<sup>®</sup> TOP COUNTRY ALBUMS

FOR WEEK ENDING JAN. 20, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**<sup>™</sup>

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST  | TITLE                                  | PEAK POSITION |
|-----------|-----------|---------------|---|--|---------------|
|           |           |               | 1. LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES) |  |               |
| 1         | 1         | 7             | <b>GARTH BROOKS</b> CAPITOL NASHVILLE 32081 (10 96/15 96) <i>7 weeks at No. 1</i>       | <b>FRESH HORSES</b>                    | 1             |
| 2         | 2         | 21            | <b>ALAN JACKSON</b> <sup>A</sup> ARISTA 18803 (10 96/15 96)                             | THE GREATEST HITS COLLECTION 1         |               |
| 3         | 3         | 38            | <b>SHANIA TWAIN</b> <sup>A</sup> MERCURY NASHVILLE 52286 (10 96 EQ/15 96)               | THE WOMAN IN ME                        | 1             |
| 4         | 5         | 4             | <b>VINCE GILL</b> MCA 11334 (10 96/15 96)   | SOUVENIRS                              | 1             |
| 5         | 4         | 16            | <b>TIM MCGRAW</b> <sup>A</sup> CUBB 77800 (10 96/15 96)                                 | ALL I WANT                             | 1             |
| 6         | 6         | 14            | <b>REBA MCENTIRE</b> <sup>A</sup> MCA 11264 (10 96/15 96)                               | STARTING OVER                          | 1             |
| 7         | 7         | 56            | <b>GARTH BROOKS</b> <sup>A</sup> CAPITOL NASHVILLE 29469 (10 96/15 96)                  | THE HITS                               | 1             |
| 8         | 9         | 10            | <b>FAITH HILL</b> <sup>A</sup> WARNER BROS. 40872 (10 96/15 96)                         | IT MATTERS TO ME                       | 5             |
| 9         | 8         | 25            | <b>JEFF FOWORTHY</b> <sup>A</sup> WARNER BROS. 40556 (10 96/15 96)                      | GAMES REDNECKS PLAY 2                  |               |
| 10        | 10        | 11            | <b>JOHN MICHAEL MONTGOMERY</b> <sup>A</sup> ATLANTIC 62539 (10 96/15 96)                | JOHN MICHAEL MONTGOMERY                | 1             |
| 11        | 12        | 13            | <b>TRAVIS TRITT</b> <sup>A</sup> MCA 11402 (10 96/15 96)                                | GREATEST HITS - FROM THE BEGINNING 3   |               |
| 12        | 11        | 9             | <b>GEORGE STRAIT</b> <sup>A</sup> MCA 11263 (10 96/15 96)                               | STRAIT OUT OF THE BOX                  | 9             |
| 13        | 13        | 17            | <b>COLLIN RAYE</b> <sup>A</sup> EPIC 63255 (09/15 96 EQ/15 96)                          | I THINK ABOUT YOU 5                    |               |
| 14        | 17        | 12            | <b>VINCE GILL</b> <sup>A</sup> MCA 11047 (10 96/15 96)                                  | WHEN LOVE FINDS YOU                    | 2             |
| 15        | 14        | 18            | <b>DAVE LEE MURPHY</b> <sup>A</sup> MCA 11044 (10 96/15 96)                             | OUT WITH A BANG                        | 10            |
| 16        | 15        | 14            | <b>ALISON KIPPIN</b> <sup>A</sup> WINDSTAR 62334 (10 96/15 96)                          | NOW THAT I'VE FOUND YOU A COLLECTION 2 |               |
| 17        | 18        | 11            | <b>AARON TUPPIN</b> <sup>A</sup> MCA 64240 (9 96/15 96)                                 | TOO BOON                               | 12            |
| 18        | 21        | 22            | <b>BRYAN WHITE</b> <sup>A</sup> COLUMBIA 64154 (09/15 96)                               | BRYAN WHITE                            | 34            |
| 19        | 16        | 20            | <b>BLACKHAWK</b> <sup>A</sup> ARISTA 18750 (10 96/15 96)                                | STRONG ENOUGH                          | 4             |
| 20        | 19        | 10            | <b>DWIGHT YOAKAM</b> REPRISE 46051/WARNER BROS. (10 96/15 96)                           | STONE                                  | 5             |
| 21        | 23        | 24            | <b>TIM MCGRAW</b> <sup>A</sup> CUBB 77839 (10 96/15 96)                                 | NOT A MOMENT TOO SOON                  | 1             |
| 22        | 20        | 17            | <b>CLAY WALKER</b> SONY 24640/WARNER BROS. (10 96/15 96)                                | HYPNOTIZE THE MOON                     | 11            |
| 23        | 24        | 28            | <b>MARTINA MCBRIDE</b> MCA 6509 (9 96/15 96)  | WILD ANGELS                            | 17            |
| 24        | 28        | 32            | <b>TERRI CLARK</b> MERCURY NASHVILLE 52991 (10 96 EQ/15 96)                             | TERRI CLARK                            | 24            |
| 25        | 22        | 25            | <b>TRACY BYRD</b> <sup>A</sup> MCA 11242 (10 96/15 96)                                  | LOVE LESSONS 6                         |               |
| 26        | 29        | 25            | <b>LORRIE MORGAN</b> <sup>A</sup> MCA 66504 (10 96/15 96)                               | GREATEST HITS 5                        |               |
| 27        | 25        | 30            | <b>JOE DUFFIE</b> <sup>A</sup> EPIC 63450 (09/15 96 EQ/15 96)                           | MR. CHRISTMAS 26                       |               |
| 28        | 26        | 31            | <b>LITTLE TEXAS</b> WARNER BROS. 40617 (10 96/15 96)                                    | GREATEST HITS                          | 17            |
| 29        | 27        | 104           | <b>JEFF FOWORTHY</b> <sup>A</sup> WARNER BROS. 40314 (9 96/15 96)                       | YOU MIGHT BE A REDNECK IF...           | 3             |
| 30        | 31        | 41            | <b>JOE DUFFIE</b> <sup>A</sup> EPIC 63450 (09/15 96 EQ/15 96)                           | LIFE'S SO FUNNY                        | 30            |
| 31        | 32        | 44            | <b>WADE HAYES</b> <sup>A</sup> COLUMBIA 64435 (09/15 96 EQ/15 96)                       | OLD ENOUGH TO KNOW BETTER              | 19            |
| 32        | 33        | 34            | <b>THE MAVERICKS</b> MCA 11257 (10 96/15 96)  | MUSIC FOR ALL OCCASIONS                | 9             |
| 33        | 36        | 44            | <b>JOHN BERRY</b> <sup>A</sup> CAPITOL NASHVILLE 29495 (10 96/15 96)                    | STANDING ON THE EDGE                   | 12            |
| 34        | 43        | 43            | <b>TRACY BYRD</b> <sup>A</sup> MCA 11066 (10 96/15 96)                                  | NO GUNRAYMAN                           | 3             |
| 35        | 30*       | 26            | <b>ALABAMA</b> MCA 10525 (10 96/15 96)  | IN PICTURES                            | 12            |
| 36        | 35        | 35            | <b>REBA MCENTIRE</b> <sup>A</sup> MCA 10994 (10 96/15 96)                               | READ MY MIND 2                         |               |

\*Albums with the greatest sales gains this week. <sup>A</sup>Recording Industry Association of America (RIAA) certification for sales of 500,000 units. <sup>R</sup>ARIA certification for sales of 3 million units, with multiplatinum sales indicated by a numeral following the symbol. \*Albums released by LP is available. <sup>+</sup>See last week and CD prices for 1995 and 1996 releases, are suggested lists. <sup>+</sup>Top price market CD, and all other CD prices, are suggested prices, which are projected from wholesale prices. <sup>+</sup>Grandma's shows chart's largest and increase. <sup>+</sup>Percentages indicate biggest percentage growth. <sup>+</sup>Headliner impact shows albums removed from Headliners this week. <sup>+</sup>Indicates past or present Headliner title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST   | TITLE  | PEAK POSITION |
|-----------|-----------|---------------|--|--|---------------|
|           |           |               | 1. LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)  |  |               |
| 37        | 41        | 39            | <b>GEORGE STRAIT</b> <sup>A</sup> MCA 10861 (10 96/15 96)                  | PURE COUNTRY (SOUNDTRACK)                    | 1             |
| 38        | 37        | 119           | <b>REBA MCENTIRE</b> <sup>A</sup> MCA 10906 (10 96/15 96)                  | GREATEST HITS VOLUME TWO                     | 1             |
| 39        | 40        | 37            | <b>ALABAMA</b> <sup>A</sup> MCA 84410 (10 96/15 96)                        | GREATEST HITS VOL. III                       | 8             |
| 40        | 38        | 40            | <b>BROOKS &amp; DUNN</b> <sup>A</sup> ARISTA 13265 (10 96/15 96)           | WAITIN' ON SUNDOWN                           | 1             |
| 41        | 42        | 47            | <b>JEFF CARSON</b> <sup>A</sup> MCA CUBB 77844 (09/15 96)                  | JEFF CARSON                                  | 22            |
| 42        | 53        | 38            | <b>TY HERNOON</b> <sup>A</sup> EPIC 63370 (10 96 EQ/15 96)                 | WHAT MATTERED MOST 9                         |               |
| 43        | 44        | 46            | <b>FAITH HILL</b> <sup>A</sup> WARNER BROS. 40389 (10 96/15 96)            | TAKE ME AS I AM 7                            |               |
| 44        | 48        | 59            | <b>SAMMY KERSHAW</b> <sup>A</sup> CAPITOL NASHVILLE 29306 (10 96 EQ/15 96) | THE HITS/CHAPTER 1                           | 19            |
| 45        | 66        | 66            | <b>WILLIE NELSON</b> <sup>A</sup> COLUMBIA 64154 (09/15 96 EQ/15 96)       | SUPER HITS                                   | 34            |
| 46        | 45        | 43            | <b>PAM TILLIS</b> ARISTA 18759 (10 96/15 96)                               | ALL OF THIS LOVE                             | 25            |
| 47        | 49        | 52            | <b>BLACKHAWK</b> <sup>A</sup> ARISTA 18750 (10 96/15 96)                   | BLACKHAWK                                    | 15            |
| 48        | 50        | 58            | <b>TRACY LAWRENCE</b> ATLANTIC 62547 (10 96/15 96)                         | TRACY LAWRENCE LIVE                          | 24            |
| 49        | 55        | 64            | <b>TY ENGLAND</b> MCA 6452 (9 96/15 96)                                    | TY ENGLAND                                   | 13            |
| 50        | 51        | 51            | <b>JOHN MICHAEL MONTGOMERY</b> <sup>A</sup> ATLANTIC 62539 (10 96/15 96)   | KICKIN' IT UP 1                              |               |
| 51        | 54        | 42            | <b>DOLLY PARTON</b> COLUMBIA 67140 (09/15 96 EQ/15 96)                     | SOMETHING SPECIAL                            | 10            |
| 52        | 58        | 50            | <b>THE TRACTORS</b> <sup>A</sup> ARISTA 18728 (9 96/15 96)                 | THE TRACTORS 2                               |               |
| 53        | 61        | 54            | <b>SAWYER BROWN</b> <sup>A</sup> CUBB 77850 (10 96/15 96)                  | THIS THING CALLED WANTRY AND HAVIN' IT ALL 8 |               |
| 54        | 68        | 67            | <b>PATTY LOVELESS</b> <sup>A</sup> EPIC 64180 (09/15 96 EQ/15 96)          | WHEN FALLER ANGELS FLY                       | 10            |
| 55        | 52        | 49            | <b>GEORGE STRAIT</b> <sup>A</sup> MCA 10902 (10 96/15 96)                  | LEAD ON 1                                    |               |
| 56        | 47        | 48            | <b>ALAN JACKSON</b> <sup>A</sup> ARISTA 18759 (10 96/15 96)                | WHY I AM 1                                   |               |
| 57        | 63        | 70            | <b>JOE DUFFIE</b> <sup>A</sup> EPIC 63370 (10 96 EQ/15 96)                 | THIRD ROCK FROM THE SUN 6                    |               |
| 58        | 73        | 73            | <b>JEFF FOWORTHY</b> LAUGHING HYENA 2079 (10 96/15 96)                     | THE ORIGINAL VOLUME 79                       | 27            |
| 59        | 75        | 74            | <b>JEFF FOWORTHY</b> LAUGHING HYENA 2084 (10 96/15 96)                     | SOLD OUT VOLUME 80                           | 35            |
| 60        | RE-ENTRY  | 60            | <b>CHARLIE DANIELS</b> <sup>A</sup> EPIC 64182 (09/15 96 EQ/15 96)         | SUPER HITS 50                                |               |
| 61        | 60        | 57            | <b>BROOKS &amp; DUNN</b> <sup>A</sup> ARISTA 13858 (9 96/15 96)            | BRAND NEW MAN 3                              |               |
| 62        | 65        | 55            | <b>THE MAVERICKS</b> <sup>A</sup> MCA 10961 (10 96/15 96)                  | WHAT A CRYING SHAME                          | 6             |
| 63        | 67        | 65            | <b>JEFF FOWORTHY</b> LAUGHING HYENA 2043 (10 96/15 96)                     | THE REDNECK TEST VOLUME 43                   | 19            |
| 64        | 66        | 68            | <b>TRACY LAWRENCE</b> <sup>A</sup> ATLANTIC 62546 (10 96/15 96)            | I SEE IT NOW 3                               |               |
| 65        | 59        | 56            | <b>TRISHA YARWOOD</b> <sup>A</sup> MCA 11201 (10 96/15 96)                 | THINKIN' ABOUT YOU 3                         |               |
| 66        | 34        | 11            | <b>THE TRACTORS</b> <sup>A</sup> ARISTA 18615 (10 96/15 96)                | HAVE YOURSELF A TRACTORS CHRISTMAS           | 12            |
| 67        | 70        | —             | <b>DOUG SUPERMAN</b> SONY 24632/WARNER BROS. (10 96/15 96)                 | YOU STILL GOT ME                             | 67            |
| 68        | 57        | 61            | <b>MARK CHESNUT</b> DECCA 11261/MCA (10 96/15 96)                          | WINGS 26                                     |               |
| 69        | 71        | —             | <b>RHETT AKINS</b> DECCA 11096 (10 96/15 96)                               | A THOUSAND MEMORIES 48                       |               |
| 70        | 62        | 63            | <b>BROOKS &amp; DUNN</b> <sup>A</sup> ARISTA 13858 (10 96/15 96)           | HARD WORKIN' MAN                             | 1             |
| 71        | RE-ENTRY  | 13            | <b>LEE ROY PARNELL</b> CARRER 11054 (10 96/15 96)                          | WE ALL GET LUCKY SOMETIMES                   | 52            |
| 72        | RE-ENTRY  | 15            | <b>DARLEY SINGLETARY</b> SONY 24636/WARNER BROS. (10 96/15 96)             | DARLEY SINGLETARY                            | 57            |
| 73        | 64        | 75            | <b>EMILIO</b> CAPITOL NASHVILLE 32393 (10 96/15 96)                        | LIFE IS GOOD                                 | 13            |
| 74        | 72        | 71            | <b>SAWYER BROWN</b> <sup>A</sup> CUBB 77849 (10 96/15 96)                  | GREATEST HITS 1990-1995 5                    |               |

## Billboard<sup>®</sup> Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**<sup>™</sup>  
FOR WEEK ENDING JAN. 20, 1996

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST  | TITLE                       | PEAK POSITION |
|-----------|-----------|---------------|---|-----------------------------|---------------|
|           |           |               | 1. LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES) |                             |               |
| 1         | 5         | 5             | <b>PATSY CLINE</b> <sup>A</sup> MCA 127 (10 96/15 96)                                   | 254 weeks at No. 1          | 1             |
| 2         | 7         | 7             | <b>GARTH BROOKS</b> <sup>A</sup> CAPITOL NASHVILLE 32742 (10 96/15 96)                  | BEYOND THE SEASON           | 34            |
| 3         | 4         | 4             | <b>REBA MCENTIRE</b> <sup>A</sup> MCA 4257 (9 96/15 96)                                 | GREATEST HITS               | 242           |
| 4         | 3         | 4             | <b>VINCE GILL</b> <sup>A</sup> MCA 10777 (10 96/15 96)                                  | LET THERE BE PEACE ON EARTH | 2             |
| 5         | 14        | 14            | <b>HANK WILLIAMS, JR.</b> <sup>A</sup> CUBB 77338 (10 96/15 96)                         | GREATEST HITS, VOL. 1       | 56            |
| 6         | 3         | 3             | <b>SHANIA TWAIN</b> MERCURY NASHVILLE 51422 (9 96 EQ/15 96)                             | SHANIA TWAIN                | 25            |
| 7         | 3         | 7             | <b>GARTH BROOKS</b> <sup>A</sup> CAPITOL NASHVILLE 30666 (9 96/15 96)                   | NO FENCES 3                 |               |
| 8         | 12        | 12            | <b>GEORGE JONES</b> <sup>A</sup> EPIC 42775 (09/15 96 EQ/15 96)                         | SUPER HITS                  | 223           |
| 9         | 10        | 10            | <b>GEORGE STRAIT</b> <sup>A</sup> MCA 40358 (7 96/15 96)                                | GREATEST HITS, VOL. 2       | 242           |
| 11        | 8         | 8             | <b>JOHN MICHAEL MONTGOMERY</b> <sup>A</sup> ATLANTIC 62540 (9 96/15 96)                 | LIFE'S A DANCE 6            |               |
| 12        | 11        | 11            | <b>HANK WILLIAMS</b> MERCURY NASHVILLE 52293 (9 96 EQ/15 96)                            | 24 GREATEST HITS            | 43            |
| 13        | 17        | 17            | <b>THE CHARLIE DANIELS BAND</b> <sup>A</sup> EPIC 36790 (09/15 96 EQ/15 96)             | A DECADE OF HITS            | 240           |
| 14        | 9         | 9             | <b>MARTINA MCBRIDE</b> <sup>A</sup> MCA 64280 (10 96/15 96)                             | THE WAY THAT I AM 8         |               |

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST  | TITLE                         | PEAK POSITION |
|-----------|-----------|---------------|---|-------------------------------|---------------|
|           |           |               | 1. LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)     |                               |               |
| 1         | 2         | 2             | <b>BILLY RAY CYRUS</b> <sup>A</sup> MERCURY NASHVILLE 513625 (10 96 EQ/15 96) | SOME GAVE ALL                 | 34            |
| 2         | 15        | 13            | <b>GARTH BROOKS</b> <sup>A</sup> CAPITOL NASHVILLE 30957 (10 96/15 96)        | IN PICES 6                    |               |
| 3         | 4         | 4             | <b>TRISHA YARWOOD</b> MCA 11291 (10 96/15 96)                                 | THE SWEETEST FIT              | 1             |
| 4         | 17        | 17            | <b>GARTH BROOKS</b> <sup>A</sup> CAPITOL NASHVILLE 30743 (10 96/15 96)        | THE CHASE 3                   |               |
| 5         | 11        | 20            | <b>GEORGE STRAIT</b> <sup>A</sup> MCA 54567 (7 96/15 96)                      | GEORGE STRAIT'S GREATEST HITS | 238           |
| 6         | 15        | 15            | <b>ALABAMA</b> <sup>A</sup> MCA 1425 (9 96/15 96)                             | ALABAMA LIVE                  | 105           |
| 7         | 22        | 22            | <b>KEITH WHITLEY</b> <sup>A</sup> MCA 2277 (9 96/15 96)                       | GREATEST HITS                 | 10            |
| 8         | 28        | 28            | <b>GARTH BROOKS</b> <sup>A</sup> CAPITOL NASHVILLE 30907 (9 96/15 96)         | GARTH BROOKS                  | 2             |
| 9         | 22        | 22            | <b>ALABAMA</b> <sup>A</sup> MCA 64286 (10 96/15 96)                           | CHEAP STEAKS 14               |               |
| 10        | 23        | 16            | <b>REBA MCENTIRE</b> <sup>A</sup> MCA 10420 (10 96/15 96)                     | FOR MY BROKEN HEART           | 17            |
| 11        | 24        | 19            | <b>GARTH BROOKS</b> <sup>A</sup> CAPITOL NASHVILLE 30630 (10 96/15 96)        | ROVIN' THE WIND 7             |               |
| 12        | 25        | 6             | <b>ALAN JACKSON</b> <sup>A</sup> ARISTA 18736 (10 96/15 96)                   | HONKY TONK CHRISTMAS          | 19            |

Catalog albums are only titles which are registering significant sales. © 1996, Billboard/BPI Communications, and SoundScan, Inc.



## Hot Latin Tracks

| WKS. WEEK  | LAST WEEK | WKS. IN CH. | ARTIST           | TITLE                    |
|--|-----------|-------------|------------------|--------------------------|
| COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPORTED BY BROADCAST DATA SYSTEM'S MUSIC MONITORING SERVICE. WEEKLY CHART. MONITORING ELECTRONICALLY MONITORED BY HARRIS AMAX 7 DAYS A WEEK   |           |             |                  |                          |
|  |           |             | CHART            | PRODUCER (S) (NAME) (S)  |
| ***No. 1***  |           |             |                  |                          |
| 1  | 2         | 15          | ENRIQUE IGLESIAS | ◆ SI TU TE VAS           |
| 2  | 3         | 14          | PEPE ASTILLERO   | ◆ NO TE LO LLEVO         |
| ◆ CONTINUA EN LA 9 Y EN LA 10 EN LA 11 Y EN LA 12  |           |             |                  |                          |
| 3  | NEW       | 1           | CHRISTIAN        | ***AIRPOWER***           |
| A ROMANERO LEJIR LA CAJON  |           |             |                  |                          |
| 4  | 3         | 4           | BRONCO           | LOCO FOR                 |
| BRONCO LA CAJON  |           |             |                  |                          |
| 5  | 6         | 6           | LUIS MIGUEL      | AMANECE EN SUS BRAZOS    |
| ◆ AMANECE EN SUS BRAZOS  |           |             |                  |                          |
| 6  | 5         | 7           | LIBERACION       | ENAMORADO DE UN FANTASMA |
| LIBERACION LA CAJON  |           |             |                  |                          |
| 7  | 9         | 9           | RICKY MARTIN     | ◆ MARIA                  |
| ◆ CONTINUA EN LA 9 Y EN LA 10 EN LA 11 Y EN LA 12  |           |             |                  |                          |
| ***AIRPOWER***   |           |             |                  |                          |
| 8  | 13        | 16          | MICHAEL SALGADO  | SI QUIERES               |
| LA CAJON EN LA 10 EN LA 11 EN LA 12 EN LA 13 EN LA 14 EN LA 15 EN LA 16 EN LA 17 EN LA 18 EN LA 19 EN LA 20 EN LA 21 EN LA 22 EN LA 23 EN LA 24 EN LA 25 EN LA 26 EN LA 27 EN LA 28 EN LA 29 EN LA 30 EN LA 31 EN LA 32 EN LA 33 EN LA 34 EN LA 35 EN LA 36 EN LA 37 EN LA 38 EN LA 39 EN LA 40 EN LA 41 EN LA 42 EN LA 43 EN LA 44 EN LA 45 EN LA 46 EN LA 47 EN LA 48 EN LA 49 EN LA 50 EN LA 51 EN LA 52 EN LA 53 EN LA 54 EN LA 55 EN LA 56 EN LA 57 EN LA 58 EN LA 59 EN LA 60 EN LA 61 EN LA 62 EN LA 63 EN LA 64 EN LA 65 EN LA 66 EN LA 67 EN LA 68 EN LA 69 EN LA 70 EN LA 71 EN LA 72 EN LA 73 EN LA 74 EN LA 75 EN LA 76 EN LA 77 EN LA 78 EN LA 79 EN LA 80 EN LA 81 EN LA 82 EN LA 83 EN LA 84 EN LA 85 EN LA 86 EN LA 87 EN LA 88 EN LA 89 EN LA 90 EN LA 91 EN LA 92 EN LA 93 EN LA 94 EN LA 95 EN LA 96 EN LA 97 EN LA 98 EN LA 99 EN LA 100 EN LA 101 EN LA 102 EN LA 103 EN LA 104 EN LA 105 EN LA 106 EN LA 107 EN LA 108 EN LA 109 EN LA 110 EN LA 111 EN LA 112 EN LA 113 EN LA 114 EN LA 115 EN LA 116 EN LA 117 EN LA 118 EN LA 119 EN LA 120 EN LA 121 EN LA 122 EN LA 123 EN LA 124 EN LA 125 EN LA 126 EN LA 127 EN LA 128 EN LA 129 EN LA 130 EN LA 131 EN LA 132 EN LA 133 EN LA 134 EN LA 135 EN LA 136 EN LA 137 EN LA 138 EN LA 139 EN LA 140 EN LA 141 EN LA 142 EN LA 143 EN LA 144 EN LA 145 EN LA 146 EN LA 147 EN LA 148 EN LA 149 EN LA 150 EN LA 151 EN LA 152 EN LA 153 EN LA 154 EN LA 155 EN LA 156 EN LA 157 EN LA 158 EN LA 159 EN LA 160 EN LA 161 EN LA 162 EN LA 163 EN LA 164 EN LA 165 EN LA 166 EN LA 167 EN LA 168 EN LA 169 EN LA 170 EN LA 171 EN LA 172 EN LA 173 EN LA 174 EN LA 175 EN LA 176 EN LA 177 EN LA 178 EN LA 179 EN LA 180 EN LA 181 EN LA 182 EN LA 183 EN LA 184 EN LA 185 EN LA 186 EN LA 187 EN LA 188 EN LA 189 EN LA 190 EN LA 191 EN LA 192 EN LA 193 EN LA 194 EN LA 195 EN LA 196 EN LA 197 EN LA 198 EN LA 199 EN LA 200 EN LA 201 EN LA 202 EN LA 203 EN LA 204 EN LA 205 EN LA 206 EN LA 207 EN LA 208 EN LA 209 EN LA 210 EN LA 211 EN LA 212 EN LA 213 EN LA 214 EN LA 215 EN LA 216 EN LA 217 EN LA 218 EN LA 219 EN LA 220 EN LA 221 EN LA 222 EN LA 223 EN LA 224 EN LA 225 EN LA 226 EN LA 227 EN LA 228 EN LA 229 EN LA 230 EN LA 231 EN LA 232 EN LA 233 EN LA 234 EN LA 235 EN LA 236 EN LA 237 EN LA 238 EN LA 239 EN LA 240 EN LA 241 EN LA 242 EN LA 243 EN LA 244 EN LA 245 EN LA 246 EN LA 247 EN LA 248 EN LA 249 EN LA 250 EN LA 251 EN LA 252 EN LA 253 EN LA 254 EN LA 255 EN LA 256 EN LA 257 EN LA 258 EN LA 259 EN LA 260 EN LA 261 EN LA 262 EN LA 263 EN LA 264 EN LA 265 EN LA 266 EN LA 267 EN LA 268 EN LA 269 EN LA 270 EN LA 271 EN LA 272 EN LA 273 EN LA 274 EN LA 275 EN LA 276 EN LA 277 EN LA 278 EN LA 279 EN LA 280 EN LA 281 EN LA 282 EN LA 283 EN LA 284 EN LA 285 EN LA 286 EN LA 287 EN LA 288 EN LA 289 EN LA 290 EN LA 291 EN LA 292 EN LA 293 EN LA 294 EN LA 295 EN LA 296 EN LA 297 EN LA 298 EN LA 299 EN LA 300 EN LA 301 EN LA 302 EN LA 303 EN LA 304 EN LA 305 EN LA 306 EN LA 307 EN LA 308 EN LA 309 EN LA 310 EN LA 311 EN LA 312 EN LA 313 EN LA 314 EN LA 315 EN LA 316 EN LA 317 EN LA 318 EN LA 319 EN LA 320 EN LA 321 EN LA 322 EN LA 323 EN LA 324 EN LA 325 EN LA 326 EN LA 327 EN LA 328 EN LA 329 EN LA 330 EN LA 331 EN LA 332 EN LA 333 EN LA 334 EN LA 335 EN LA 336 EN LA 337 EN LA 338 EN LA 339 EN LA 340 EN LA 341 EN LA 342 EN LA 343 EN LA 344 EN LA 345 EN LA 346 EN LA 347 EN LA 348 EN LA 349 EN LA 350 EN LA 351 EN LA 352 EN LA 353 EN LA 354 EN LA 355 EN LA 356 EN LA 357 EN LA 358 EN LA 359 EN LA 360 EN LA 361 EN LA 362 EN LA 363 EN LA 364 EN LA 365 EN LA 366 EN LA 367 EN LA 368 EN LA 369 EN LA 370 EN LA 371 EN LA 372 EN LA 373 EN LA 374 EN LA 375 EN LA 376 EN LA 377 EN LA 378 EN LA 379 EN LA 380 EN LA 381 EN LA 382 EN LA 383 EN LA 384 EN LA 385 EN LA 386 EN LA 387 EN LA 388 EN LA 389 EN LA 390 EN LA 391 EN LA 392 EN LA 393 EN LA 394 EN LA 395 EN LA 396 EN LA 397 EN LA 398 EN LA 399 EN LA 400 EN LA 401 EN LA 402 EN LA 403 EN LA 404 EN LA 405 EN LA 406 EN LA 407 EN LA 408 EN LA 409 EN LA 410 EN LA 411 EN LA 412 EN LA 413 EN LA 414 EN LA 415 EN LA 416 EN LA 417 EN LA 418 EN LA 419 EN LA 420 EN LA 421 EN LA 422 EN LA 423 EN LA 424 EN LA 425 EN LA 426 EN LA 427 EN LA 428 EN LA 429 EN LA 430 EN LA 431 EN LA 432 EN LA 433 EN LA 434 EN LA 435 EN LA 436 EN LA 437 EN LA 438 EN LA 439 EN LA 440 EN LA 441 EN LA 442 EN LA 443 EN LA 444 EN LA 445 EN LA 446 EN LA 447 EN LA 448 EN LA 449 EN LA 450 EN LA 451 EN LA 452 EN LA 453 EN LA 454 EN LA 455 EN LA 456 EN LA 457 EN LA 458 EN LA 459 EN LA 460 EN LA 461 EN LA 462 EN LA 463 EN LA 464 EN LA 465 EN LA 466 EN LA 467 EN LA 468 EN LA 469 EN LA 470 EN LA 471 EN LA 472 EN LA 473 EN LA 474 EN LA 475 EN LA 476 EN LA 477 EN LA 478 EN LA 479 EN LA 480 EN LA 481 EN LA 482 EN LA 483 EN LA 484 EN LA 485 EN LA 486 EN LA 487 EN LA 488 EN LA 489 EN LA 490 EN LA 491 EN LA 492 EN LA 493 EN LA 494 EN LA 495 EN LA 496 EN LA 497 EN LA 498 EN LA 499 EN LA 500 EN LA 501 EN LA 502 EN LA 503 EN LA 504 EN LA 505 EN LA 506 EN LA 507 EN LA 508 EN LA 509 EN LA 510 EN LA 511 EN LA 512 EN LA 513 EN LA 514 EN LA 515 EN LA 516 EN LA 517 EN LA 518 EN LA 519 EN LA 520 EN LA 521 EN LA 522 EN LA 523 EN LA 524 EN LA 525 EN LA 526 EN LA 527 EN LA 528 EN LA 529 EN LA 530 EN LA 531 EN LA 532 EN LA 533 EN LA 534 EN LA 535 EN LA 536 EN LA 537 EN LA 538 EN LA 539 EN LA 540 EN LA 541 EN LA 542 EN LA 543 EN LA 544 EN LA 545 EN LA 546 EN LA 547 EN LA 548 EN LA 549 EN LA 550 EN LA 551 EN LA 552 EN LA 553 EN LA 554 EN LA 555 EN LA 556 EN LA 557 EN LA 558 EN LA 559 EN LA 560 EN LA 561 EN LA 562 EN LA 563 EN LA 564 EN LA 565 EN LA 566 EN LA 567 EN LA 568 EN LA 569 EN LA 570 EN LA 571 EN LA 572 EN LA 573 EN LA 574 EN LA 575 EN LA 576 EN LA 577 EN LA 578 EN LA 579 EN LA 580 EN LA 581 EN LA 582 EN LA 583 EN LA 584 EN LA 5 |           |             |                  |                          |

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by John Lannert

**LOS GRAMMYS:** The recently announced nominations in the Latin categories for the 1996 Grammy Awards turned up the usual handful of head-scratching surprises, the biggest of which was "Nuestras Canciones" (AFG Sigma), an instrumental pop album of *Los Temerarios* hits by band members Adolfo and Gustavo Angel.

But the brothers' award stand nary a chance in the pop category against SBB/EMI Latin star **Jon Secunda** ("Amor") and Sony Discos' velvet crooner **Julio Iglesias** ("La Carretera"). Iglesias has not won a Grammy in eight years, so look for the suave Spaniard to win his second trophy. The other two nominated albums in the pop category are "Cuando Los Angeles Llora" by WEA Latina pop/rockers **Maná** and "Hay Amores y Amores" by Ariola/BMG's veteran songstress **Rocío Dúrcal**.

In the tropical Latin category, expect **Gloria Estefan** to nab her second Grammy (both in the tropical Latin classifications) with "Abriendo Puertas" (Epic/Sony). Rounding out the solid batch of tropical Latin nominees are **Marc Anthony** ("Todo A Su Tiempo," Soho Latino); **Cachao** ("Master Sessions, Vol. 2," Crescent Moon/Epic); **Celia Cruz** ("Irrepetible," RMM); and **Willie Colón** and **Rubén Blades** ("Tras La Tormenta," Sony).

Name recognition among the National Academy of Recording Arts and Sciences members voting for the Grammys should garner ace accordionist **Flaco Jiménez** his second Grammy in the Mexican/American category for his self-titled Arista-Texas debut. Sony Discos' *La Mafia* rates an outside

shot for an award with "Exitos En Vivo," but it would be a shocker if Ramón Ayala & Sus Bravos Del Norte ("Lágrimas," Freddie), their labelmates Jaime Y Los Chamacos ("... No Se Cansun?"), or Juan Gabriel ("El México Que Se Nos Fué," Ariola/BMG) were to pick up a trophy.

A quick inspection of the nominations in the Latin jazz category gives mighty cause for the creation of a Brazilian pop category, what with Antônio Carlos "Tom" Jobim's sleek pop effort "Antônio Brasileiro" (Sony) making the cut. Ironi-

cally, this last album by Jobim, the late legendary composer who died in December 1994, will earn the famous progenitor of bossa nova (which evolved into MPB or Brazilian pop music; a misplaced Grammy in a jazz category. Chico O'Farrill's "Pure Emotion" (Milestone/Fantasy) merits the nod here over nominated albums by O'Farrill's label cohorts Jerry González & the Fort Apache Band ("Pensativo"), Eddie Palmieri

More food for thought: Sony, which led all labels with four nominations in the Latin and Latin jazz categories, has a viable shot of sweeping all four classifications.

Banda Nova, a sort of family ensemble featuring Jobim's wife, Ana Lontra Jobim, son Paulo, and daughter Elizabeth, plus Jacques Morelembaum and his wife, Paula, and Danilo Caymmi and his wife, Simone. Likewise, the album

him recorded several tracks

## Los Tres Lead Two Chilean Award Shows

■ BY PABLO MÁRQUEZ

**SANTIAGO, Chile**—Chilean rock group Los Trece capped off its most successful year ever by dominating two different awards ceremonies in December: the Asociación de Periodistas de Espectáculos de Chile (APES) Awards and the II Premiación Anual A La Música Chilena.

The Sony Chile quartet was named best group of the year at the APES awards on Dec. 14 at Teatro Teletón in Santiago. In addition, the band's latest album, "La Espada y la Pared," was awarded best album of the year and the bandleader/front man Alvaro Henríquez won best composer of the year. Winners were determined by members of APES, a

Other winners at the APES ceremony were Myriam Hernández (best female singer, Warner Mexico), Alberto Plaza (best male singer, EMI Chile), Lucybell (best new group, EMI Chile), and Los Jaivas (best videoclip, Sony Chile).

Los Tres scored big as well at the II Premiación by winning five kudos: best group, best composer (Alvaro Henríquez), best song ("Déjate Caer"), best album ("La Espada & La Pared"), and best videoclip ("La Espada & La Pared").

Awardees of the II Premiación, which was held Dec. 20 in El Teatro Monumental in Santiago, were nominated by Chilean record labels and selected via popular vote from prominent players of various segments of

Luxemburg also was named best new

group at the II Premiación. Among the list of honorees were Pablo Herrera (best male solo artist, PolyGram), Nicole (best female solo artist, BMG Chile), Sonora de Tommy Rey (best tropical artist, Sony Chile), and Humberto Gatica (best produc-

er), La Sociedad (best-selling artist EMI Chile), and Ricardo Arjona (best-selling foreign artist, Sony Mexico).

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| WEEK | LAST WEEK | THIS WEEK       | ARTIST                    | LABEL & NUMBER/DISTRIBUTING LABEL            | TITLE                    |
|------|-----------|-----------------|---------------------------|--|--------------------------|
| 1    | 1         | 25              | SELENA                    | EMI LATIN 38421/38421 (Latin) 25 weeks at #1 | CREAMING OF YOU          |
| 2    | 2         | 15              | GLORIA ESTEFAN            | EPIC 1278422                                 | ABIERTO PUERTAS          |
| 3    | 3         | 12              | LUIS MIGUEL               | EMI LATIN 37234                              | EL CONCERTO              |
| 4    | 4         | 41              | GIPSY KINGS               | MONDOSON 7703388                             | THE BEST OF GIPSY KINGS  |
| 5    | 5         | 54              | SELENA                    | EMI LATIN 38401                              | AMOR PROHIBIDO           |
| 6    | 6         | 9               | PETE AUSTRIANO            | EMI LATIN 31244                              | COMO TE EXTRAÑO          |
| 7    | 7         | 28              | JOJO WILDHELM             | SONY 11004                                   | LA CARRIERA              |
| 8    | 8         | 21              | VARIOUS ARTISTS           | AROLA 113136/MS                              | MAGNIFICA MEX            |
| 9    | 11        | 3               | OLGA TANON                | WEA LATIN 37005                              | EXITOS Y MAS             |
| 10   | 9         | 105             | ENRIQUE KLESSES           | CONVINCIA DISC                               | ENRIQUE KLESSES          |
| 11   | 15        | 16              | RICKY MARTIN              | SONY 84621                                   | A MECHO VIVIR            |
| 12   | 17        | 22              | CARLOS VIVES              | POLYGRAM LATIN 320831                        | LA TIERRA DEL OLIVO      |
| 13   | 15        | 72              | LUIS MIGUEL               | EMI LATIN 37234                              | SEGUNDO ROMANCE          |
| 14   | 14        | 54              | SELENA                    | EMI LATIN 38401                              | 12 SUPER EXITOS          |
| 15   | 14        | 133             | GLORIA ESTEFAN            | EPIC 1305700/MS                              | MI PARRA                 |
| 16   | 10        | 17              | MAZZE                     | EMI LATIN 3001                               | SOLA PRA TI              |
| 17   | 16        | 112             | SELENA                    | EMI LATIN 42712                              | LIVE!                    |
| 18   | 21        | 9               | DI BLASIO                 | AROLA 31345/MS                               | LATINO                   |
| 19   | 24        | 32              | INTOCABLE                 | EMI LATIN 32612                              | OTRO MUNDO               |
| 20   | 25        | 11              | THALLA                    | EMI LATIN 32612                              | LOS EXOTOS               |
| 21   | 27        | 34              | JUAN LUIS GUERRA          | 440 AROLA 20413/MS                           | GRANDES EXITOS           |
| 22   | 13        | 32              | JON SEACA                 | SONY 244678                                  | AMOR                     |
| 23   | 30        | 11              | ANA GABRIEL               | SONY 21840                                   | EXITOS DE SU TIEMPO      |
| 24   | 107       | 58              | SELENA                    | EMI LATIN 42615                              | ENTRE A MI MUNDO         |
| 25   | 20        | 6               | FAMA                      | SONY 81718                                   | LAGRIMAS DE ALEGRIA      |
| 26   | 31        | 133             | LUIS MIGUEL               | EMI LATIN 37405                              | ROMANCE                  |
| 27   | 22        | 37              | LOS TIQUES DEL NORTE      | FLORINDA 6030                                | EL EMPLEO                |
| 28   | 31        | 37              | MANA                      | WEA LATIN 37005                              | CUANDO LOS ANGLES LLEGA  |
| 29   | 36        | 132             | LINDA RONSTADT            | 4 COLUMBIA 4070015                           | CANCIONES DE MI PASAJE   |
| 30   | 41        | 33              | *** GREATEST GAINER ***   |  |                          |
| 31   | 41        | 33              | MANNY MANTON              | MONDOSON 7450010                             | REY DE CORAZONES         |
| 32   | 41        | 333             | SOUNDTRACK                | COLUMBIA 9410005                             | THE MAMBO KINGS          |
| 33   | 29        | 7               | EL GENERAL                | WEA 3810000                                  | CLUB 555                 |
| 34   | 35        | 43              | LA MAFIA                  | SONY 81235                                   | EXITOS EN VIVO           |
| 35   | 44        | 21              | LOS DEL RIO               | AROLA 1857004                                | A MI ME GUSTA            |
| 36   | 32        | 32              | MARC ANTHONY              | SONY LEPINO 8134200                          | TODO A SU TIEMPO         |
| 37   | 39        | 4               | PEDRO FERRAZ              | POLYGRAM LATINO 528 871                      | PEDRO FERRAZ             |
| 38   | 33        | 7               | LOS TEMERARIOS            | AROLA 3004                                   | CAMINO DEL AMOR          |
| 39   | 45        | 43              | SELENA VIVES              | POLYGRAM LATINO 515 844                      | CLASICOS DE LA PROVINCIA |
| 40   | 38        | 38              | CARLOS Y GRACIELA BELTRAN | EMI LATIN 32619                              | LAS REINAS DEL PUEBLO    |
| 41   | RE-ENTRY  | ALBISTA         | CHICOTEC MODERN 6666000   | NO SE PARECE A NADA                          |                          |
| 42   | 37        | 7               | BRONCO                    | CONVINCIA DISC                               | ANIMAL                   |
| 43   | 46        | 129             | GIPSY KINGS               | FLORINDA 4040005                             | GIPSY KINGS              |
| 44   | 47        | 12              | VARIOUS ARTISTS           | AROLA 113136/MS                              | TIJERANO MEX             |
| 45   | RE-ENTRY  | MANA            | WEA LATIN 37005           | DONDE JUGARON LOS NIÑOS                      |                          |
| 46   | 35        | 7               | VARIOUS ARTISTS           | SONY 244678                                  | MERENGUES '96            |
| 47   | RE-ENTRY  | JUAN GABRIEL    | AROLA 2950045             | EL MEXICO QUE NOS FUE                        |                          |
| 48   | NEW       | 41              | LOS DEL RIO               | AROLA 1857004                                | MAGIA                    |
| 49   | RE-ENTRY  | JERRY RIVERA    | SONY 81583                | EN CONCERTO                                  |                          |
| 50   | RE-ENTRY  | MICHAEL SALGADO | SONY 3437                 | ALGO DIFERENTE                               |                          |

Albums with the greatest sales gains this week. \* Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 units. \* RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. \*\* Indicates past and present Heebster titles. © 1996, Billboard/EMI Communications and Soundscan, Inc.

## Arists & Music

### Sosa, Páez Triumph at ACE Awards '95 Argentine Accolades Spotlight Unsigned, Indie Acts

■ BY MARCELO FERNANDEZ BITAR

**BUENOS AIRES**—Renowned folkloric singer Mercedes Sosa and rock icon Pito Páez were the big winners at the 1995 Argentine ACE Music Awards held here Dec. 16 at the Parque Norte Convention Center.

The ACE winners were selected by the 50 members of the press group Asociación de Cronistas de Espectáculos.

Although Warner Argentina's Páez triumphed in all four categories in which he was nominated (best album, best song, best producer, and best video), Sosa matched the Golden ACE trophy, considered the most prestigious prize. Sosa also won the award for best

female-singer folkloric album, for her PolyGram Argentina set "Gestas De Amor."

Artists from every musical genre were on hand for the ceremony—an unusual sight in Argentinean show business—and the exchange of hugs and phone numbers became common during the three-hour program.

Insiders from Argentina's record industry noted that few kudos were handed out to best-selling artists, adding that many awarded artists had no record contracts or were signed to indie labels.

Los Fabulosos Cadillacs (Sony Argentina), winners in 1994, were shut out, and their labelmate Charly García reached the stage only for offer con-

gratulations to Sosa.

Other noteworthy winners were BMG Argentina's Soda Stereo (best rock album); EMI Argentina's Patricia Sosa (best pop/ballad album, female); EMI Argentina's Souto giants Souto Mayor (best Latin album, orchestra); Magenta's tropical phenomenon Comanche (best ballata album); and Sony Argentina's Páez y La Sonora Colorada (best new artist).

Other ACE awards were given to international artists Caetano Veloso (PolyGram Brasil), Donato & Estéfano (Sony Discos), Julio Iglesias (Sony Discos), Los Rodríguez (Warner Spain), and Ana Belén & Víctor Manuel (BMG Spain).

## LATIN NOTAS

(Continued from preceding page)

a record for the number of weeks a debut spent atop the chart. The previous mark was held by Jon Secada's first single, "Otro Día Más Sin Verte" (SBK/EMI Latin), which ruled the chart for six weeks in 1992.

No holiday song had topped Hot Latin Tracks until Gloria Estefan's seasonalized "Abriendo Puertas" (Epic/Sony) reached No. 1 in November. Armazén, Estefan turned the trick again two weeks ago with "Más Allá." As if that were not enough, Sony has serviced yet another time containing a promise for a better new year: "Tres Deseos."

Speaking of the holiday season, it was good to see Danny Rivera reviving Hot Latin Tracks for the first time in one with the perky Christmas pun "Todo Es Navidad" (Disanz/CDT). The merengue-punk track was taken from his uplifting package of spirituals and odes to his native Puerto Rico, "Hagase La Luz."

Lastly, how about Madonna making her bow on Hot Latin Tracks two weeks ago with "Veris," a superb Spanish-language cover of her Anglo smash "You're So Good" (A&M), Warner Bros.

Assistance in preparing this column was provided by Enzo Pizano in São Paulo, Brazil; Marcelo Fernandez Bitar in Buenos Aires; and Maria Elena Fernández in Los Angeles.

## LATIN TRACKS A-Z

Title (Producer - Licensing Disc) / Street Music Dist.

- 40. ANITA DEL RIO (Luis Del Rio, ASCAP)
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## Top Contemporary Christian

| WEEK | WEEKS ON CHART | ARTIST  | COMPILATION  | CHART POSITION  |
|------|----------------|---|--|---|
|      |                |   | Compiled from a national sample of retail stores and one-stop sales reports. |   |
| 1    | 1              | DC TALK<br>JESUS IS MY SUPERHERO                | *** No. 1 ***  | JESUS IS MY SUPERHERO                                 |
| 2    | 3              | MICHAEL W. SMITH                                | REUNION 0106WORD   | I'LL LEAD YOU HOME                                    |
| 3    | 6              | VARIOUS ARTISTS                                 | SPARROW 51123CHORDANT  | WOW-1996  |
| 4    | 7              | CARMAN  | SPARROW 51422CHORDANT  | R.I.O.T.  |
| 5    | 31             | VARIOUS ARTISTS                                 | WORD 0064  | MY UTMOST FOR HIS HIGHEST                             |
| 6    | 13             | JARS OF CLAY                                    | ESSENTIAL 5622BRENTWOOD  | JARS OF CLAY  |
| 7    | 14             | POINT OF GRACE                                  | WORD 5600  | THE WHOLE TRUTH                                       |
| 8    | 71             | AMY GRANT & MATTHEW 0574WORD                    |  | HOUSE OF LOVE   |
| 9    | 2              | KIRK FRANKLIN AND THE FAMILY                    | SCOPED 0574WORD  | KIRK FRANKLIN AND THE FAMILY CHRISTMAS                |
| 10   | 12             | KIRK FRANKLIN AND THE FAMILY                    | SCOPED 0574WORD  | KIRK FRANKLIN AND THE FAMILY                          |
| 11   | 13             | CECE WINANS                                     | SPARROW 51441CHORDANT  | ALONE IN HIS PRESENCE                                 |
| 12   | 13             | JOHN BERRY                                      | CAPITOL NASHVILLE 52643  | O HOLY NIGHT  |
| 13   | 14             | STEVEN CURTIS CHAPMAN                           | SPARROW 51483CHORDANT  | THE MUSIC OF CHRISTMAS                                |
| 14   | 17             | VARIOUS ARTISTS                                 | SPARROW 51445CHORDANT  | AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL             |
| 15   | 21             | RAY BOLTZ                                       | WORD 41601   | THE CONCERT OF A LIFETIME                             |
| 16   | 20             | PETRA   | WORD 9024  | NO DOUBT  |
| 17   | 17             | STEVEN CURTIS CHAPMAN                           | SPARROW 51483CHORDANT  | HEAVEN IN THE HEAL WORLD                              |
| 18   | 20             | DC TALK & FOREFRONT 3002CHORDANT                |  | FREE AT LAST  |
| 19   | 24             | KATHY TROCCOLI                                  | REUNION 0110WORD   | SOUNDS OF HEAVEN                                      |
| 20   | 31             | THE WINANS                                      | QUEST 4586BAND   | HEART & SOUL  |
| 21   | 18             | NEWSBOYS  | STARSPARK 8814CHORDANT   | GOING PUBLIC  |
| 22   | 25             | ANIOKETH  | WORD 6703  | CALL  |
| 23   | 116            | MICHAEL W. SMITH                                | REUNION 0086WORD   | FIRST OCCASE 1983-1993                                |
| 24   | 31             | RON KENLY                                       | INTEGRITY 02750  | SING OUT WITH ONE VOICE                               |
| 25   | 10             | PHILLIPS, CRAIG & DEAN                          | STARSPARK 0074CHORDANT   | TRUST   |
| 26   | 31             | CLAY CROSSE                                     | REUNION 0104WORD   | TIME TO BELIEVE                                       |
| 27   | 30             | WAYNE WATSON                                    | WARNER ALLIANCE 4187WCD  | FIELD OF SOULS  |
| 28   | 32             | 4 HIM   | BENSON 4946  | THE RIDE  |
| 29   | 40             | YOLANDA ADAMS                                   | TRIBUTE 5921DANCE  | MORE THAN A MELODY                                    |
| 30   | 33             | GEORGE MOORE & THE DISTANCE                     | FOREFRONT 2512CHORDANT   | HOME RUN  |
| 31   | RE-ENTRY       | NEW LIFE COMMUNITY CHORUS FEATURING JOHN P. KEE | UNITY 5351   | SHOW UP!  |
| 32   | 24             | GOSPEL GANGSTAS                                 | HOLY TERROR 5812BENSON   | DO OR DIE   |
| 33   | 15             | JARS OF CLAY                                    | ESSENTIAL 5622BRENTWOOD  | DRUMMER BOY EP  |
| 34   | 23             | VARIOUS ARTISTS                                 | GARSA 3512BRS  | MOTHER & CHILD: A CHRISTMAS CELEBRATION OF MOTHERHOOD |
| 35   | RE-ENTRY       | HEZEKIAH WALKER/FELLOWSHIP CHORUS               | CHORUS   | LIVE IN NEW YORK BY ANY MEANS NECESSARY               |
| 36   | RE-ENTRY       | LARNELLE HARRIS                                 | BENSON 64195   | UNBELIEVABLE LOVE                                     |
| 37   | NEW            | RICKY SKAGGS                                    | ATLANTIC 42834WCD  | SOLID GROUND  |
| 38   | RE-ENTRY       | VARIOUS ARTISTS                                 | ARRIVAL 6171R-TEL  | TODAY'S BEST CHRISTIAN HITS                           |
| 39   | RE-ENTRY       | SUSAN ASHTON                                    | SPARROW 51322CHORDANT  | SO FAR, THE BEST OF SUSAN ASHTON, VOLUME ONE          |
| 40   | RE-ENTRY       | POINT OF GRACE                                  | WORD 26014   | POINT OF GRACE  |

Records with the greatest sales gains this week. \* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. \*\* RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \* Nielsen indicates only available. \*\* Nielsen past or present. \* Nielsen Inc. © 1996. Billboard/CDI Communications.

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## Artists &amp; Music

## HIGHER GROUND

by Deborah Evans Price



**P**UTTING A RUMOR TO REST: In the Jan. 6 issue of Billboard, I mentioned a rumor in this column that Mark Funkhouser, VPMGM of Word Distribution, might be leaving his post to assume the president's position at Benson Music Group in the wake of Jerry Parker's departure. I was unable to speak with Funkhouser before press time, and apparently Funkhouser returned after the holidays to numerous calls regarding the situation. After having conversations with Funkhouser and Word president Roland Lundy, it's time to clarify matters.

"This rumor is false," Funkhouser says, admitting he had heard the rumor for several weeks. "Although I have many friends whom I respect within the Benson system, I have firmly planted my feet at Word. The company's strength in artists and product market share and affiliation with Thomas Nelson adds dimension and endless possibilities to our collective sales and marketing efforts... I have found the members of Word's team to be business professionals as well as honorable, family-oriented, and concerned with the spiritual well-being of their employees. The encouragement, direction, and leadership of Roland Lundy makes Word the place to be." In the record, Funkhouser related some situations that had arisen and the compassionate, caring manner with which Lundy had dealt with them. His comments underscored conversations I've had with other Word employees at different levels within the company who also feel Word is the place to be. My apologies for any inconvenience the previous column

caused, and thanks to Lundy and Funkhouser for the gracious manner in which they set the record straight.

**B**ARRETT NAILS SECOND EFFORT: Thanks to increased media exposure, more people are now listening to Christian music. People in our office who were unfamiliar with the genre a year ago are now sporting Out Of The Grey posters on their doors, watching DC Talk's new video, and listening to Steven Curtis Chapman. A recent visit to the office who won over staffers with his music as well as his friendly demeanor was Brian Barrett.

If you haven't yet heard Barrett's sophomore release, "Nailed In Stone," check it out. With the help of producers Russ Taff and James Holliman Jr., Barrett follows up the promise he demonstrated on his debut. The songs are strong and encompass a variety of themes. Barrett credits Taff and Holliman with helping him craft an album he's proud of.

Taff and Holliman have long worked together, but they had never produced another act. "They came straight up and said, 'Hey man, we've never worked with anybody before, so hang on, it's gonna be a unique experience,'" Barrett recalls. "They approach things backward... We started with a guitar solo and built all the instruments around that so you're [not] singing on top of a track. The tracks are singing around you so the vocal stands out. It's a great way to do it."

Of the new album, Barrett says, "We built on what we had to start with. I really believe that. This album's a lot more mature. It's a lot more me. Hopefully, as I do albums, they'll be more [like] that. I'll just be who I am in music and hope somebody likes it."

**CBA EXPO:** The Christian Bookellers Assn. will hold Expo '96, the Christian retailing buying event, Jan. 25-27 at Nashville's Opryland Hotel. Christian retailers, book publishers, labels, and artists will attend the event. Among those performing at CBA are Larnelle Harris, Cheri Keeney, Sierra, GLAD, Michael Card, Jars Of Clay, and Tuesday's Child. More than 200 cartoonists will display their wares.

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## Artists &amp; Music

In the  
SPIRIT

by Lisa Collins

**SWAN SONG?** With four Stellar Awards for his current release, "Show Up!", the star-studded 11th annual Stellar Awards belonged to John P. Kee (see story, page 16). But the 33-year-old recording artist, who is also the director and founder of the New Life Community Church, says that the project may be his swan song.

"New Life is getting older now," Kee says. "We can't run like we used to, so we're doing one more project, and it should be the last album for New Life Community Church. We'll stay in the industry in some other areas." He adds, "I think I'm going to focus more on bringing new artists in."

Kee is producing some of the cuts for the forthcoming debut of Malaco's Bryan Wilson, a 15-year-old prodigy who has received a great deal of attention from gospel insiders over the last two years.

Kee is honest about his disappointment in the performance of the latest release from Vanessa Bell-Armstrong, "The Secret Is Out," which he produced, attributing part of its poor showing in the marketplace to bad timing. "However," he says, "I'm not blown away by it. I think it's going to work."

Plans regarding his own solo career are pretty much up in the air, but Kee is not entirely ruling out another solo recording. "As of right now," he says, "I just really want to focus on the church and my marriage. We've built a wonderful home. My kids, aged 12 and 11, are growing, and we're all real happy."

The singer/producer was quietly wed on Dec. 23 to long-time girlfriend **Freda Sampson**. The couple is in the midst of building a church on some recently acquired land in Kee's home base of Charlotte, N.C., where he intends to preach. But for all of Kee's retirement plans, next month Verity Records will release "Stand For Holiness," the latest project from his Victory In Praise Seminar Choir. A concept video was shot on New Year's Day.

**SWITCHING GEARS:** Having established himself on the gospel music scene, dynamic newcomer William Beeton—whose debut album, "Broken," earned him two Stellar Awards—is turning his energies to producing.

It is a move that he thinks should surprise few. "William Beeton is a producer, arranger, secondary singer," he says. "That is what I am. Intersound signed a writer/producer. 'Broken' was done on my own personal record label, WEB Records. My singers were all signed to my company. My vision is doing projects for them."

The next project, however, will be his own. Four songs are already completed; the album is due in August.

**BRIEFLY:** Daryl Coley, who just finished work as one of the producers on Lawrence Matthews' forthcoming project from Gospo Centre, is now prepping for album number six. The project, which marks his last contractual effort for Sparrow, will be recorded and videotaped live in Nashville on Feb. 15. The session will double as the opener for Bobby Jones' annual Gospel Explosion confab, Feb. 15-17 at the Tennessee Performing Arts Center in Nashville. . . . Wiltona was just completed its seventh project, "A Song In The Night," which is slated for a spring release on CGI Records.

## Top Gospel Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by



| THIS WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST  | TITLE  |
|-----------|-------------|----------------|---|--|
| 1         | 2           | 3              | 4   | 5  |
| 1         | 2           | 131            | KIRK FRANKLIN AND THE FAMILY<br>GOSPO CENTRIC 72121                       | ★ No. 1 ★<br>KIRK FRANKLIN AND THE FAMILY        |
| 2         | 3           | 32             | WILLIAM BEETON & FRIENDS<br>WEB 9145/INTERSOUND                           | BROKEN   |
| 3         | 15          | 16             | EDDIE JAMES & THE PHOENIX MASS CHOIR<br>FRESH WINE 001 "HIGHER"           |  |
| 4         | 1           | 9              | KIRK FRANKLIN AND THE FAMILY<br>GOSPO CENTRIC 72121                       | KIRK FRANKLIN AND THE FAMILY CHRISTMAS           |
| 5         | 1           | 6              | MICHAEL FLETCHER<br>SOUND OF GOSPEL 216                                   | HIGHLY PRAISE                                    |
| 6         | 12          | 16             | KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR<br>BORN AGAIN           | EXCITED  |
| 7         | 14          | 19             | DANIEL LAWRENCE & THE TRICITY SINGERS<br>CRYSTAL ROSE 51445/SPARROW       | BIBLE STORIES                                    |
| 8         | 11          | 10             | DOROTHY NORWOOD<br>MALACO 4476  | SHAKE THE DEVIL OFF                              |
| 9         | 27          | 47             | YOLANDA ADAMS<br>THRIBUTE 3591  | MORE THAN A MELODY                               |
| 10        | 7           | 19             | THE NEW LIFE COMMUNITY CHURCH FEATURING JOHN P. KEE<br>STILL ALIVE        | SHOW UP!   |
| 11        | 30          | 5              | RICHARD FOY<br>REDemption 75002   | GIVE GLORY TO GOD                                |
| 12        | 5           | 11             | THE WINANS<br>QUEST 45468/WARNER BROS.                                    | HEART & SOUL                                     |
| 13        | 16          | 24             | SHIRLEY CAESAR<br>WORD 87317/TEL  | SHIRLEY CAESAR LIVE...HE WILL COME               |
| 14        | 13          | 43             | CEDD WAINES<br>SPARROW 51441  | ALONE IN HIS PRESENCE                            |
| 15        | 37          | 48             | FRANCE HAMMOND & A RADICAL FOR CHRIST<br>BETTER 5008                      | THE INNER COURT                                  |
| 16        | 20          | 5              | VARIOUS ARTISTS<br>VERITY 41031   | VERITY RECORDS PRESENTS: A TRIBUTE TO ROSA PARKS |
| 17        | 11          | 11             | CARLTON PEARSON<br>WARNER ALBUM 46006                                     | LIVE AT AZUSA                                    |
| 18        | 10          | 28             | HEZEKIAH WALKER/TELLUSHIP CRUSADE CHOIR<br>BETTER 5008                    | LIVE IN NEW YORK BY ANY MEANS...                 |
| 19        | 6           | 29             | THE CANTON SPIRITUALS<br>BLACKBERRY 1610/MALACO                           | LIVE IN MEMPHIS II                               |
| 20        | 5           | 15             | ISAIAH O. THOMAS AND THE CORNERSTONE PEBB MASS CHOIR<br>REDemption 75003  | PLAY EVERYTHING WE CAN...ALRIGHT                 |
| 21        | 18          | 71             | HELEN BAYLOR<br>WORD 88443/TEPC   | THE LIVE EXPERIENCE                              |
| 22        | RE-ENTRY    | RE-ENTRY       | GWANA PHILADELPHIA MASS CHOIR<br>VECTRON 2178                             | FOR THE GOOD OF OUR TIME                         |
| 23        | 26          | 87             | GWANA WOMEN OF WORSHIP<br>ALONE IN HIS PRESENCE 5008                      | IT'S OUR TIME                                    |
| 24        | 25          | 43             | ANointed<br>WORD 4708/TEPC  | THE CALL   |
| 25        | 17          | 130            | THE CANTON SPIRITUALS<br>BLACKBERRY 1610/MALACO                           | LIVE IN MEMPHIS                                  |
| 26        | 23          | 16             | ELDER MONTEL THOMAS AND THE NEW YORK STATE SOUL WINNERS<br>VECTRON 2178   | SEALED BY THE HOLY GHOST                         |
| 27        | NEW         | NEW            | REV. CLAY EVANS<br>MEKE 3995  | I'VE GOT A TESTIMONY                             |
| 28        | 36          | 65             | DOTTIE PEOPLES<br>ATLANTA INT'L 12020                                     | ON TIME GOD                                      |
| 29        | 9           | 9              | THE RANCE ALLEN GROUP<br>LIVE 2000  | YOU MAKE ME WANNA DANCE                          |
| 30        | RE-ENTRY    | RE-ENTRY       | COGIC INTERNATIONAL MASS CHOIR<br>BELLMARK 72007                          | HE'LL BRING YOU HOME                             |
| 31        | 31          | 5              | DOUG WILLIAMS<br>BLACKBERRY 1612  | HEARTSONGS                                       |
| 32        | 39          | 100            | YOLANDA ADAMS<br>THRIBUTE 3597  | SAVE THE WORLD                                   |
| 33        | 15          | 5              | JAMES HALL & WORSHIP & PRAISE<br>INTERSOND 9143                           | KING OF GLORY                                    |
| 34        | 32          | 81             | SOUNDS OF BLACKNESS<br>PERSPECTIVE 54005                                  | STREET TO AMERICA: THE JOURNEY OF THE DRUM       |
| 35        | 24          | 15             | REV. WILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS<br>WORD 87302/TEPC | SHOUT  |
| 36        | RE-ENTRY    | RE-ENTRY       | PETER'S ROCK MASS CHOIR<br>SOUND OF GLORY 213                             | A MESSAGE FROM THE ROCK                          |
| 37        | 34          | 81             | HEZEKIAH WALKER/TELLUSHIP CRUSADE CHOIR<br>BETTER 5008                    | LIVE AT MOREHOUSE COLLEGE                        |
| 38        | RE-ENTRY    | RE-ENTRY       | FULL GOSPEL BAPTIST MASS CHOIR<br>GOSPO CENTRIC 72121                     | FULL GOSPEL BAPTIST MASS CHOIR                   |
| 39        | 19          | 5              | MISSISSIPPI MASS CHOIR<br>MALACO 4002                                     | GREATEST HITS                                    |
| 40        | 126         | 135            | MISSISSIPPI MASS CHOIR<br>MALACO 4003                                     | IT REMAINS TO BE SEEN                            |

Records with the greatest sales gave the week. \*Horsing Industry Area. Of America (HIA) certification for sales of 500,000 units. A HIA award for sales of 1 million units with each additional million indicated by a number following the symbol. All awards assume commercially available. \*Horsing Industry Area. Of America (HIA) certification for sales of 500,000 units. A HIA award for sales of 1 million units with each additional million indicated by a number following the symbol. All awards assume commercially available.

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AIR 10215

## TOP WORLD MUSIC ALBUMS

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

| THE<br>RANK | LAST<br>YEAR | TITLE<br>& NUMBER OF DISTRIBUTING LABEL   | ARTIST           |
|-------------|--------------|---|------------------|
| 1           | 41           | <b>BEST OF</b><br>THE LION KING: RHYTHM OF THE PRIDE LANDS ●<br>WALT DISNEY (DOLBY)<br>12 489 611 | GIPSY KINGS      |
| 2           | 36           | <b>LELI MALFA</b><br>JULY 1991 1 2000 ●   | LELIO M.         |
| 3           | 6            | <b>THE LONG BLACK VEIL ●</b><br>KATY MCNINTOSH (DOLBY)  | THE CHEFTAINS    |
| 4           | 50           | <b>CESARIA EVORA</b><br>WARRIOR 794 794 ●   | CESARIA EVORA    |
| 5           | 60           | <b>THE MASK AND MIRROR</b><br>WARRIOR 838 45470 ●   | LORENA MCKENITT  |
| 6           | 14           | <b>CELTIC CHRISTMAS</b><br>WINDHAM MIL 11128  | VARIOUS ARTISTS  |
| 7           | 19           | <b>CELTIC VOICES: WOMEN OF SONG</b><br>WARRIOR 838 45471 ●  | VARIOUS ARTISTS  |
| 8           | 18           | <b>THE BROTHERS MCMULLEN</b><br>SUNRA 10002   | SOUNDTRACK       |
| 9           | 3            | <b>HEAT OF THE SUN</b><br>SUNRA 10001 ●   | STRUNZ & FARAH   |
| 10          | 18           | <b>CELTIC TWILIGHT 2</b><br>HEARTS OF SPEAR 11108   | VARIOUS ARTISTS  |
| 11          | 7            | <b>WEN OF THE WORLD: CELTIC</b><br>PULFUMATO 120  | VARIOUS ARTISTS  |
| 12          | RE-ENTRY     | <b>ALEGRIA</b><br>WARRIOR 838 6701, RCA   | CIRQUE DU SOLEIL |
| 13          | RE-ENTRY     | <b>GIPSY KINGS</b><br>WARRIOR 838 45468 ●   | GIPSY KINGS      |
| 14          | 14           | <b>CELTIC LEGACY: A GLOBAL MUSIC JOURNEY</b>  | VARIOUS ARTISTS  |

## TOP BLUES ALBUMS

| GREATEST HITS |   |    |  | ★ ★ NO. 1 ★ ★  |  | STEVE RAY VAUGHAN & DOUBLE TROUBLE |  |
|---------------|---|----|--|--|--|------------------------------------|--|
| 1             | 1 | 10 |  | 17 weeks at No. 1  |  |                                    |  |
| 2             | 7 | 9  |  | LEDBETTER HEIGHTS  |  | KENNY WAYNE SHEPHERD               |  |
|               |   |    |  | TITLE 2445/100 |  |                                    |  |

## TOP REGGAE ALBUMS.

|    |          | ★ ★ No. 1 ★ ★                                |                                    | SHAGGY                   |
|----|----------|--|------------------------------------|--------------------------|
| 1  | 16       | BOOMBASTIC<br>WOLFE 81574                    | 75 weeks of No. 1                  |                          |
| 2  | 2        | THE BEST OF VOLUME TWO<br>VISION 81569       |                                    | UB40                     |
| 3  | 3        | THE BEST OF VOLUME ONE<br>VISION 81569       |                                    | UB40                     |
| 4  | 33       | NATURAL MYSTIC<br>TUFF SONGS 524137/ISLAND   |                                    | BOB MARLEY & THE WAILERS |
| 5  | 25       | TIL SHILON<br>LOVE CANNON 524119/ISLAND      |                                    | BUJU BANTON              |
| 6  | 6        | PROPHET<br>AFRICAN 415052/ATLANTIC AND       |                                    | CARLETON                 |
| 7  | 29       | TOUGHER THAN LOVE ●<br>WOLFE 81510/ISLAND    |                                    | DIANA KING               |
| 8  | 21       | SCENT OF ATTRACTION<br>SONIC MUSIC 51094     |                                    | PATRA                    |
| 9  | 10       | BAD BOYS<br>ELECTRA 701-61                   |                                    | INNER CIRCLE             |
| 10 | 126      | BEAT THE LINE WANT 2 ●<br>ELIZABETH 7100-YEG | ZIGGY MARLEY AND THE MELODY MAKERS |                          |
| 11 | 32       | HERE COMES THE HOTSTEPPER<br>COLUMBIA 81565  |                                    | INI KAMOE                |
| 12 | 33       | LYRICAL GANGSTA<br>COLUMBIA 81565            |                                    | INI KAMOE                |
| 13 | 26       | A MI SHABBA<br>SPC 5193                      |                                    | SHABBA RANKS             |
| 14 | 21       | THE STRUGGLE CONTINUES<br>COLUMBIA 81517     |                                    | SUPER CAT                |
| 15 | RE-ENTER | PROMISES & LIES ●<br>WOLFE 80129             |                                    | UB40                     |

Albums with the greatest sales gains this week. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; a RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles. © 1996, RIAA.

*Jazz*  
**BLUE  
NOTES**

by Jim Macnie

**CYBER CLUB CAR:** You don't hunt for a parking place, and you don't need a library card. You can learn about Coltrane's influences, Chick Corea's favorite records, or the type of mouthpiece used by your latest trumpet hero. The visibility of scholarship around the country and opinions of, say, the new Bill Holman Big Band record are only a press and click away.

Jazz Central Station, owned by the GRD Group (and created by N2K Group, which was recently acquired by GRD) has been designed to be the kind of World Wide Web site that can take pride in the breadth of its utility. Call it a one-stop for all things jazz.

With a scheduled kickoff date of Jan. 15 on the Internet's Web, JCS consolidates some of the activity that already takes place online and initiates its own twists as well. Recently walked through a test run, I was impressed with the versatility of the whole thing. The options include regional listings for clubs, concert, and festival dates; new releases and reissues with downloadable soundbites; articles, profiles, and interactive reviews from *JazzTimes* magazine (40 critiques in total each month); information about jazz classes at the college level; and a featured artist, whose discography and favorite records will be listed each month.

Many of the items will contain elements in constant flux, so as not to bore those who wind up spending a good deal of time at the site. Each of the settings will have well-marked options for purchasing discs, videos, and other jazz paraphernalia. Upon arrival, participants will likely want to vote in JCS' first Global Jazz Poll, with ballots available in the typical categories, save one. An International Award will prompt voters worldwide to choose the top players and groups in their native countries. Outsiders should have quite a few new names to digest.

## ALI AKBAR KHAN HONORS INDIAN 'LEGACY' ON TRILOKA

(Continued from page 14)

the world's greatest classical musicians has a pop soul somehow."

In addition to making scores of traditional recordings for various labels over his five-decade career, Khan has also created two of the finest fusions of the raga style with Western harmony instruments. Released on Triloka, 1991's "Journey" and 1993's "Garden of Dreams" are emotive, richly textured collections. Each hit the top 10 on Billboard's Top World Music & Bhangra chart.

AMME Khan's family-run label, has released many of his purely classical works, including last year's Grammy-nominated two-CD set "Then And Now." The "now" portion of the album features a concert recording from 1994; the "then" disc represents the first long-playing album of Indian classical music ever recorded, a live Khan set originally issued in 1955 by Angel. AMMP and Trioka are distributed by Navarre Corp.

Khan says the music of "Legacy" has been in his mind since his father, the master musician Allaaddin Khan, handed the compositions down to him in his youth. "For years, it has been my goal to record this music in the proper way, to preserve what was done so long ago," he says.

According to Mitchell Markus, president of Triloka, "‘Legacy’ means as much to the maestro as anything he’s ever done, because it rests with him to have these songs heard. Plus, Indian classical musicians today don’t work with singers, so this fusion was exciting."

The decision to feature Asha Bhosle—a perennial chart topper in India—was simple, Khan says. “She is the only singer who could give it the right feeling.”

**Larry Rosen**, part of the business triumvirate that owns the multimedia site (**Dave Grusin** and **Jon Diamond** are his partners) is blunt about the goal of JCS. "For us, it's simple," he says. "We want to unite the global jazz community." Grusin, the well-known, Grammy-winning musician, also wrote a theme for the site. The 13-member Board of Advisors includes such jazz scholars as **Dan Morganstern**, such artists as **Quincy Jones** and **Ramsey Lewis**, and such executives as **Bruce Lundvall** and **Tommy LiPuma**.

The jazz populace should have a fairly easy time finding out about JCS. Ads in *JazzTimes* will trumpet its arrival, and Jazz Central Station has been designated the official Web site of the International Assn. of Jazz Educators as well. Musicians' Express, one of the features in the Station, will stress educational material for amateur and professional players and interactive master classes from jazz legends. The address is <http://jazzcentralstation.com>.

THE IAJE is a busy bunch. Its members hunkered down in Atlanta Jan. 11-14 for their 23rd annual conference. Five thousand participants were expected to be there to share ideas, and clinics, seminars, discussions, and concerts were scheduled. This year's honoree was Dizzy Gillespie, whose *United Nations Orchestra* underscored the trumpeter's "global vision and influence," according to IAJE executive director Bill Lee.

Arranger/composer Lalo Schiffrin is slated to lead the Clark University Jazz Band through his "Gillespiara," a suite for Dix written in 1960. ("Rhapsody For Dix," Schiffrin's symphonic suite, will premiere in October of this year in Iowa; it was commissioned by the Dix Beiderbecke Memorial Society.)

**RIP:** Lawrence Berk, the founder and chancellor of the Berklee College of Music, died Dec. 29 in Boston. His vision was "to teach education in jazz and contemporary music on the same organized basis as European contemporary music was taught in the conservatories," according to a release from the school.

Berklee's superb staff rep comes from such teachers as Alan Dawson, Phil Wilson, and Gary Burton—all hands-on musicians. A lifelong pianist, composer, and arranger, Berk was 87.

Khan, who has played thousands of concerts and still gives about 40 a year, plans to perform several times with Bhosle this year in the U.S., Europe, and India. His concerts are booked through the Ali Akbar Khan College of Music in San Rafael, Calif., and his compositions are published by AMMP.

For the marketing of "Legacy," Triloka is taking a three-tiered approach, Markus says. The first element centers on advertising the album heavily in Indian community publications in both the U.S. and the U.K. The second focus involves mainstream retail in major markets, with the label working to get the album placed on endcaps and in listening posts in such stores as Tower, Best Buy, and—especially, Markus says—book/record combos like Borders and Barnes & Noble.

Triloka's third focus revolves around what Markus calls "alternative distribution": bookstores, gift shops, and nature companies. He says stores such as East West in New York, the Bodhi Tree in Los Angeles, and the Ark in Santa Fe, N.M., are excellent outlets for directly distributed Triloka releases.

For airplay, Trifoka plans to send out more than 1,000 copies of "Legacy" to college and public radio stations, particularly those that specialize in world and new age music. Markus says public radio play for "Journey" and "Garden Of Dreams" have helped those albums sell 20,000 and 25,000 copies, respectively.

At retailer Penny Lane in Los Angeles, owner Steve Bickeler says local public radio station KCRW significantly influences sales of world music titles.

Besides airing the music, KCRW recommends albums and retailers at which to find them in a mailer to its subscribers.

"If a KCRW picks up on the new Khan album like it did with some of the others, then we'll do well with it," Bicksler says. For Markus, working with Khan goes beyond sales potential. "We're committed to releasing music that has a transforming effect on people's lives," he says. "Ali Akbar Khan's music isn't background music for shopping. Even his hybrids of Eastern and Western styles preserve the Indian tradition spiritually."

Khan's musical achievements have been honored in myriad ways over the years, including three Grammy nominations, honorary doctorates, and many awards from the Indian government. In 1991, Khan—a California resident since the late '60s—received a MacArthur Foundation Fellowship (often called the "genius grant"), which recognized his leading role in preserving the North Indian classical music tradition for the world.

As prolific a teacher as he is a performer, Khan has taught thousands of students raga compositions and instrumental technique—in particular the playing of the sarod, a 25-string lute-like instrument. In 1994, Khan established the Ali Akbar Khan Foundation as a means of passing on his tradition. Proceeds from "Legacy" will benefit the Foundation's Baba Alauddin Institute, an ambitious musical academy.

"I want that the real music doesn't die," Khan says. "Only if you play the music properly can you can get a response from the notes—a certain sound. And that sound is next to God."

35



# Songwriters & Publishers

ARTISTS & MUSIC

## 65 Years For 'Temp' Sid Herman Famous Exec Sees Firm Thrive With Film

BY Irv Lichtenman

NEW YORK—Even when it was common for executives to give all their professional years to a single company, Sid Herman's association with Paramount Pictures would have been a cause for celebration. In Herman's case, it would also be a cause of wonderment, since he has been an employee at Paramount Pictures for 65 years, all of them spent dealing with the music needs of the Viacom unit.

Now executive VP at Famous Music, the Paramount music publishing unit, the origins of which in 1929 predate those of Herman by three years, Herman and his industry and personal friends will gather at Rainbow and Stars in New York Jan. 26 for a 65th anniversary luncheon, three days after his official anniversary.

Says Hal David, lyricist and former president of ASCAP: "We've known Sid Herman, both as a music publisher and a friend, for over 35 years. I've always had hits with him—and flops with him—and he's always been the same: encouraging and supportive... He is without a doubt my favorite music publisher."

Herman, 82, started as an office boy in Paramount's New York-based Music and Shorts Department in 1931 while attending night school, moving to Famous Music in 1935. That move was a result of the publisher's growing catalog of songs performed in Paramount films, and Herman, with a background in finance, was brought in to assess the worth of the copyrights.

"As the publisher for Paramount Pictures, we automatically acquired the rights to songs written for their films," says Herman. "In those days, however, the idea was to promote use of the songs to promote the features

they were in. Anyway, there weren't many areas where publishers earned a lot of money. There wasn't much income for mechanicals, performances, and foreign exposure. Today, a song can make 100 times more money than in the '30s." When he was reassigned to Famous Music, it had a catalog of some 5,000 copyrights. Today, it has about 150,000.

From the point of view of the market value of Famous Music, Herman says it was worth about \$30,000 in 1935. It probably could command \$500 million today. The company's value, Herman adds, is greatly enhanced by the fact that 95% of its catalog is made up of film songs, which were written as songs for hire, giving Famous Music publishing rights for the run of the copyright, which is now 75 years. Recently, the publisher has moved heavily into contemporary pop that does not necessarily tie in with its parent's film projects.

In addition to moving up the corporate ranks over the years, Herman has also served in various capacities for key industry groups. He has been a member of the board of directors of ASCAP, which was only 17 years old when Herman entered the business. He has served on the society's pen-

sion, complaint, membership, and finance committees and has been a director of the ASCAP Foundation. He has served as director of the National Music Publishers' Assn., where he has done work on the executive, finance, membership, and pension committees.

"Sid says attention to detail and does it so quietly that I had a hard time finding him when I came to the office!" says Famous Music chairman/EOI Irvin Robinson, who joined the company four years ago after a career of holding key posts at such major publishers as Columbia/Screen Gems, Warner/Chappell, and Chappell Music. "He's continued to be a valuable member of our executive team."

Although he earned his B.A. in architecture from Pratt University, Herman also received a certificate in accounting and law from Pace University in New York.

Herman, who has been married to his wife, Margaret, for 53 years, says that his first position at Paramount was on a "temporary" basis. "It still is. They never took me off that status. In fact, every time a new person came in to work for Famous Music, they wanted to know if they needed me." Sixty-five years later, the answer is clear.



Julia Andrews (aka Victor/Victoria). Julie Andrews, second from left, star of the Broadway musical "Victor/Victoria," is shown at a cast-album recording session at Edison Studios in New York. With her from left are Tony Roberts, who also stars in the show; Thomas Z. Shepard, the album's producer; Rachel Stein of PolyGram Records A&R; and Michael Nouri, who is also featured in the show.

"It's my favorite song [that Charlie Peacock] ever done. I always thought it was a very passionate song. The lyric always moved me," says DC Talk's Toby McKeechan. "We actually first started performing the song in Australia. Michael [Tait] and Kevin [Smith] and I ended up liking it so much and the response was overwhelming, so we decided to put it on the record. We asked Charlie to sing on it with us."

When asked what makes the song so special, McKeechan responds, "It's kind of a testimonial song for us, even though someone else wrote it, and that's pretty rare. The lyric says, 'I

keep trying to find a life on my own apart from you. I am the king of excuses. I've got one for every selfish thing I do. What's going on inside of me? I despise my own behavior. This only serves to confirm my conviction. I'm still a man in need of a savior. I want to be in the light as you are in the light. I want to shine like the stars in the heaven. Oh Lord, be my light and be my salvation. All I want is to be in the light."

"It's based, obviously, on a verse in the Bible that talks about being in the light, as Christ is in the light. And that's our ultimate desire."



## NO.1 SONG CREDITS

Writers, Producers, Publishers

ONE SWIFT 47 • Mariah Carey, Moti, Cory Rooney, Morris, Wynne Marples, Sharon Shook, Walter Afanasieff • Sony Songs (BM), Rye (BM), Sony Tunes (ASCAP), Westwood (ASCAP), Black Panther (BM), Warner Bros. Records (BM)

IT MATTERS TO ME • M. Doty, C. Sanders, Ed Hill • Starstruck Writers Group/ASCAP, MCA/Universal

BEFORE YOU WALK OUT OF MY LIFE LIKE THIS AND LIKE THAT • Dantes Austin, Cole Work, A. B. Roth, C. Schuch, K. Gustin • EMI (ASCAP), EMI (ASCAP), WB (ASCAP), Warner Bros. Records (BM), A&M/ASCAP, Salena/ASCAP, EMI (ASCAP), BM (ASCAP), BM (ASCAP), BM (ASCAP)

THE NIGHT • J. Dupri, R. Porter, J. K. Harrison, J. C. Brown, R. Alvarez, R. Neal, K. Satchell • So So Def (ASCAP), EMI (ASCAP), Globe (ASCAP), Motown (BM), Play One (BM), Righttime (BM)

SI TU TE VAS • Enrique Iglesias • Polygram/ASCAP, Universal/ASCAP

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## Tree House Lends Organic Sound To Clayton-Felt Set

■ BY DAVID JOHN FARINELLA

**LOS ANGELES**—Even before he knew what he was doing, former School Of Fish vocalist Josh Clayton-Felt was exploring the world of multitrack recording. Of course, in seventh grade and with a couple of hand-held Teac recorders (the ones with the mono speakers on the side), Clayton-Felt's setup was not exactly hi-tech.

"Granted, this was the blishest,

noisiest system you'd ever heard, but I guess I was planting seeds for my future life, and I didn't even know it," says Clayton-Felt.

That future came true over the past year, when Clayton-Felt filled three road cases with instruments and recording gear, rented a house in Topanga Canyon just outside of Los Angeles, the Tree House, and recorded his first album since the breakup of School Of Fish, the L.A.-based, alternative rock band he fronted. The

album, "Inarticulate Nature Boy" is scheduled for release Feb. 27 on A&M Records.

The attitude Clayton-Felt took into the recording of the album was the surroundings had as much to do with the sound and tone of his new songs as did the performances.

The Tree House, named after his grandfather's vacation home, is an isolated house surrounded by trees that affect the sound of instruments, according to Clayton-Felt.

"Being in a place like that, beyond just being more creative, contributed to the record, so that when you'd sit in the room and sit a guitar chord or play the 'Surfilar' piano, it'd sound so warm and organic," says Clayton-Felt. "We so really strived to bring that [quality] to the record."

While the remote location spurred Clayton-Felt's creativity, it imposed limitations on the recording. For instance, the physical isolation of the Tree House extended equipment downtime for Clayton-Felt and his only companion during the project, co-producer/engineer Tony Phillips. To make matters worse, the Los Angeles flood of early 1996 caused a sink hole in the road leading to the makeshift studio; area fires later in the year also hampered access to the house.

The recording was done in just two rooms of the Tree House, which didn't allow for much separation between instruments but worked just fine for the recording, according to Clayton-Felt. While they were finding the tones, the duo tried different approaches, even taking all of the fronts and backs off the equipment and laying them down to simulate a tie floor.

The Tree House equipment was kept as simple as possible, but it did include a Mackie 32-channel, eight-bus board; a Studer A-80 tape recorder, which they modified by adding a newer, faster punch-in module; pre-amps by New Englander; and API; a pair of Yamaha NS-10 monitors; a Furman AR-Pro Plus 300 power conditioner; and a Yamaha PC-2002M power amplifier.

Phillips and Clayton-Felt also used API 550a equalizers; a GML stereo equalizer; a Lexicon LXP 15 reverb; compression by Drawmer, Urei, and Altec (the 160 and the 165); and the Altec 438B. They relied on an Akai 1000 sampler to fly in some sounds that Clayton-Felt created while he was making demos of the tunes.

The recording experience was so gratifying for Clayton-Felt that he is already contemplating the potential solo project and wondering where and how he'll pull it off.

"I don't know where I'd make the

next record, but I figure whatever coincides with the sound we'll be going for," he says. "That's the nice thing about the way we set up this studio. You can decide at the last minute where to go."

Clayton-Felt explains the time between the demise of School Of Fish and the recording of "Inarticulate Nature Boy" was imperative, not only for his own well-being, but because he needed to learn to play the instruments he used on the album.

"This year was completely crucial to my confidence as a musician and to the creating of the sound and the songs," he says. The demos were recorded on a Tascam 488 cassette deck, which gave Clayton-Felt an affordable medium through which to experiment.

"What's nice about the demos," he says, "is that you're recording the moment of discovery. When we made the record, I just wanted it to sound better sonically and maybe get a few performances that were better but to hold onto the essence that was in the demos."

Clayton-Felt says Phillips' presence removed the magic he was afraid about the quality of the recordings. "Suddenly I had a world-class engineer sitting there, and I didn't have to worry about sounding any more," says Clayton-Felt. "I knew that all I had to do was give a good performance and it would sound great, because everything he records sounds great."

For the next record, Clayton-Felt isn't sure if he will tackle all of the instruments himself or if he'll bring in a band, but he is sure that he wants to continue with his mobile recording philosophy.

"Part of what happens on a record is making the magic is the way that it's recorded," he says. "You know, there are only so many chords, and we're all using basically the same instruments, so maybe the only thing you can do to make the ingredients different are some of the more unheard-of things, like the house. The mystery of the place you record in adds a sound and a spice to the record."

## Crosstown's McFarland Is So Close To His Projects, He's In The Studio

■ BY RICK CLARK

**MEMPHIS**—In a city renowned for legendary producers, pioneering studios, and world-class A&R, the late Crosstown Records and studio manager/producer/engineer/multi-instrumentalist Rusty McFarland has carved an enviable flow of steady business.

Located on a well-trodden stretch of old midtown commercial establishments, Crosstown thrives on its decorated garage art funkiness and pop culture memorabilia (including paintings and shirts by Lamar Sorrento). In addition, McFarland's ability to handle whatever is needed to realize a strong recording has made the studio conducive to raw, earthy grooves and relaxed creativity. It also has put him in good stead with blues R&B labels, such as Rounder-distributed Bullseye and Icthemus.

"Blues and rhythm and blues make up about 50% of what we do here at Crosstown," says McFarland. "My first serious exposure to recording blues came from working with Ron Levy of Bullseye Records. The project was a Smokin' Joe Kubek record. Since then, I've wound up co-producing, engineering, and playing on a lot of the Bullseye stuff."

Besides blues and R&B, McFarland has also done a large amount of regional rock and pop, including projects by Rob Jungklas, Big Ass Truck, the Great Indoorsmen, the Martyns, Jesse Brownfield, and Eddie Campbell.

One quality that makes McFarland (who also worked on the Grammy-winning "Blues Summit" album by B.B. King) no slacker in these projects is his ability to jump from behind the console and play any number of instruments when needed, including guitars, bass, keyboards, and percussion. When McFarland teams up with the session drummer (Crosstown Records owner) Greg Morrow, they become a self-contained studio band that can lay down solid grooves very quickly. "There have been many occasions where Greg and I have recorded 10 basic



RUSTY MCFARLAND

tracks in a day," says McFarland. "We can do that because we have worked together for so long and so well that it is just automatic. We are best of friends, and we trust each other implicitly, creatively and personally. It was a combination of his drumming and whatever it is that I do with the bass, guitars, keyboards, and singing that got this little tandem studio session going. On a lot of the records I have done, Greg has made the difference between them being 100% world-class projects and a demo-sounding band."

McFarland insists that, despite his obvious joy contributing instrumentally to projects he produces, he respects the essential integrity of the artist's recorded expression.

"I like to get it clear on the front end of a project on exactly how far I can go and how far I need to go," he says. "If you are not careful, your input as a slayer can become counterproductive. You have to walk that fine line to do what is best for the project and not step on any toes emotionally."

McFarland insists that he does not like to put his stamp on projects. "I don't want it to become 'The Rusty Show,'" he says. "The reason needs to be that artists' voices are already there. They need to walk out of a studio thrilled with what they did. At the end of the day, the project has to be about the artist, not about the producer."

To aid in getting the correct sounds, McFarland and Morrow have amassed a serious collection of off-the-wall and vintage gear.

"Greg and I have brought over 40 amps into the studio," he says. "We

have your standard collection of Marshalls, Fenders, Peaveys, old Ampexes, and Voxes, but we also have every queer amp that there ever was. I have got an old Dynalento amp that looks like a 50s television. We also have a fleet of old guitars and basses. Greg is also a drum junkie and he keeps over 30 sets of drums here, as well as another 50 orpans drums."

While McFarland enjoys working with rhythm sections, one production of which he is proud is the set of old piano/vocal performances on "Nathin" by The Blues, the last Bullseye album by the late Booker T. Laury.

"Booker T. was an old school player with nine fingers and a heart as big as a Cadillac," says McFarland. "We cut him live to 2-track at Ardent Recording, with no headphones, turned him loose and let him be Booker T. He would close his eyes and go through his spiel as if there were 35 people sitting out in a blues club. It was truly great, and we cut the whole thing in three or four hours."

"Before Booker T. came into the room, we had the piano sounds together, an electric violin, levels together," McFarland continues. "I didn't want to put him through that process. When he sat down, that was it. Blues is more about live performance and getting out in the club with the smoke and doing it more than being in the studio. To me, blues musicians look at the studio as a necessary evil. Some of them don't even like it, because it is not a natural element for them."

Concerning Memphis, McFarland points out the city's musical strengths, while echoing many locals' feelings about the lack of industry presence.

"I love this town," he says. "This is where I am from. If you say you are from Memphis, it gets popular attention. However, the big disadvantage to being in Memphis is there is just no industry here. I have had urgings from industry folks to uproot and go elsewhere, but I am just not going to do it, because I think the vibe is still here."

He adds, "We have been really fortunate because we have carved out our own little niche along with our blues connections. The Greg and Rusty buzz has gotten out, and we have been able to play consistently booked nights in the clubs. If you are into blues records, Memphis is the place to be."



**Young Blue Eyes.** Frank Sinatra Jr. recorded a tribute to his father at Clinton Recording Studio A in New York. Shown, from left, is chief engineer Ed Rak, who has worked extensively with the elder Sinatra; assistant engineer Angelo Blackwood; manager/co-producer Terry Wynn; producer Hank Cantanese; and Frank Sinatra Jr. The project is scheduled for release next month on Arden/EMI.

### EUROSOUNDS

A column by Zeuss Scheppe on the European professional audio industry

#### FRANCE

**STATE-OWNED BROADCASTER** Radio France has ordered the world's largest SSL Axion digital desk—a 96-channel version with 34-track DiskTrak—as part of the refurbishment of its Studio 103. The studio works in conjunction with three large stages, two of which have ex-

posed organs.

The desk is fitted with 64 mono and stereo processing channels, three analog remote input outputs, one digital I/O, four stereo sample-rate converters, a MADI interface, and 72 mike preamps. Radio France project manager Jean-Louis Blane says the investment was made in order to maintain the broadcaster's reputation for high-quality audio production. "The Axion will be used mainly for music recording and broadcast, plus some audio

post-production," he says.

#### U.K.

**MARQUEE AUDIO** has completed a 70,000-pound installation at the refurbished Alban Arena in St. Albans. The arena is a multipurpose venue with a capacity of 1,100, and the installation is the first for Turbosound's new TCS system.

"We designed the system using eight speakers and two bass bins," says Mar-

quee's Spencer Brooks. "What won it for us was the way it performed at low levels, sounding just like a studio monitor."

The project is one of the first theatrical installations to employ the SSL Varicore and OmniMix system control.

**SOUND COMPANY** Concert Sound used TL Audio tube compressors and equalizers on East 17's Christmas European Tour.

"We're employing both units on vocals," says Concert Sound's Paul Boothroyd. "The compressor has a great binding quality and the equalizer is like art: sweetening the compressed vocal sound."

TL Audio dual-tube mike preamp DPs have recently been bought by Steve Windwood and Courtney Pine.

**JOHN CARROL** has been appointed managing director of Soundtracs subsidiary loudspeaker manufacturer Spunk Audio Systems. Carrol was previously sales and marketing director at Soundtracs. Soundtracs chairman and managing director Todd Wells will now assume responsibility for sales and marketing at the console manufacturer, although Carrol will remain on the board.

#### GERMANY

**INSTANT RECORDS** in Munich has bought the country's first SSL OmniMix as part of a drive into digital post-production, while Vesa TV in Dusseldorf has upgraded its Stereo to OmniMix status and added a third ScreenScan. Mital in Munich has installed an OmniMix, and SoundWorks in Cardiff, Wales, has upgraded its Stereo to an OmniMix.

Further afield, Sunny SuperSound film studios in Bombay as ordered an SSL OmniMix system and two SSL 4000 consoles as part of a major upgrade at its recording and film mixing studios, which boast the distinction of recording 90% of all Indian film music. The news has been followed by a buzz of activity in the country, with Sahara India TV Network installing an SL4048 G Plus in its new Studio B in Lucknow, while a similar desk has gone into Crocodile Sound and Vision in Bangalore.

**DR. HERMANN SCHWARTZ**, co-founder of commercializing and measuring technology company Rohde & Schwarz, has died at the age of 88 after a short illness. Schwarz studied physics, mathematics, and geophysics in Heidelberg, Munich, and Aachen—where he met Dr. Lothar Rohde, with whom he started Rohde &

Schwarz in 1953 as the first electronics company in Munich. In the '50s and '60s he expanded the company in Munich, Memmingen, Cologne, and Teisnach, and currently the operation has more than 40,000 employees worldwide, with an annual turnover of more than 500 million pounds. World firms for Rohde & Schwarz include the first high-power short-wave transmitter, the first portable crystal clock, and the first European VHF FM band broadcast transmitter.

#### IRELAND

**WALKER AUDIO** has completed the largest-ever independent outside-broadcast in Ireland with its transmissions from the Fille in Cork music festival. The three-day event—which featured the Stone Roses, Blur, and Kylie Minogue—was broadcast on several channels, including RTÉ and MTV.

#### SWEDEN

**COMMERCIAL BROADCASTER TV4** (owning companies of its new complex in Stockholm with the inclusion of a large order of Genelec speakers, AMS Neve Logic/AudioFile packages, and a pair of Nvision NV Series synchronous digital audio recording systems for its master control environment.

"TV4 is one of the first broadcasters in the world to incorporate an all-digital master control system," says Nvision VP of marketing Nigel Spentling. "This requirement meant that equipment manufacturers had to communicate with each other to devise a working system based on a range of different products."

#### NETHERLANDS

**VIDEO AND MULTIMEDIA** company Hook and Seneopse has installed a DARS Sound Station G to add audio capability to its already extensive video production facilities.

"Complete music and effect soundtracks are now being produced in-house, with the G60 used for track laying and editing and its automated fader control surface also enabling us to use it for mixing," says technical facilities manager Hugo Water-schoot.

"The removable magneto optical storage facility also provides us with excellent port interchange between the many other DARS installations in the Netherlands."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 13, 1996)

| CATEGORY                                | HOT 100  | R&B   | COUNTRY  | ALBUM ROCK   | DANCE SALES   |
|---|--|---|--|--|---|
| TITLE<br>Artist/<br>Producer<br>(Label) | ONE SWEET DAY<br>Mariah Carey &<br>Beyoncé<br>W. Kizilevski<br>M. Carey<br>(Columbia)  | ENYALÉ (GHOOP)<br>Whitney Houston/<br>Babyface<br>(Arista)              | IT MATTERS TO ME<br>Faith Hill<br>S. Hendricks<br>(Warner Bros.) | CLIMBERSOME<br>Seven Mary Three/<br>J. Ross, J. Pollock<br>T. Morris<br>(Nonesuch) | FU GEELA<br>Fugees (Refugee Camp) /<br>S. Remy<br>(Ruffhouse) |
| RECORDING<br>STUDIO(S)<br>Engineer(s)   | CRAVE<br>HIT FACTORY<br>(New York)<br>Dave Jan Chappelle<br>Jay Healy<br>David Gleason | THE TRACKEN PLACE/<br>HIT FACTORY<br>(L.A., New York)<br>Brad Goldstein | SOUNDGHOOP<br>(Nashville)<br>Miley Bradley                       | MORRISOUND<br>(Tampa, FL)<br>Tom Morris  | PALM TREE<br>(New York)<br>Gary "Mort" Nobles                 |
| RECORDING<br>CONSOLE(S)                 | SSL 8000G/Neve VRSP<br>Legend<br>with Prying Faders                                    | Euphonix/SSL 4000G<br>Plus  | Trident Vector   | SSL 4046G Plus   | Tascam M700 with<br>Upturn Automation                         |
| RECORDERS                               | Sony 3348  | Shuder A820/Sony 3348   | Sony PCM 3348  | Otari MTR 90 MKII  | Tascam ATR 80   |
| MASTER TAPE                             | Ampeg 499  | Ampeg 499   | Ampeg 467  | Ampeg 499  | Ampeg 456   |
| MID DOWN<br>STUDIO(S)<br>Engineer(s)    | SONY STUDIOS/<br>CRAVE<br>(New York)<br>Mick Gussak                                    | RECORD PLANT<br>(Los Angeles)<br>Jon Gass                               | 16th AVE. SOUND<br>(Nashville)<br>Steve Marcartain               | MORRISOUND<br>(Tampa, FL)<br>Tom Morris  | PALM TREE<br>(New York)<br>Gary "Mort" Nobles                 |
| CONSOLE(S)                              | SSL 4096G  | SSL 9000  | SSL 6000 G Plus<br>with U7000                                    | SSL 4046G Plus   | Tascam M700 with<br>Upturn Automation                         |
| RECORDERS                               | Sony 3348  | Shuder A820   | Panasonic 3700 with<br>Ampeg Filters                             | Otari MTR 90   | Tascam ATR 80   |
| MASTER TAPE                             | Ampeg 467  | Ampeg 499   | Ampeg DAT  | Ampeg 499  | Ampeg 456   |
| MASTERING<br>Engineer                   | GATEWAY<br>Bob Ludwig  | FUTURE DISC<br>Edy Schreyer   | GEORGETOWN<br>MASTERS<br>Dennis Percell                          | MORRISOUND<br>Tom Morris   | MASTERSERVICE<br>Manny Lacasna                                |
| CD CASSETTE<br>MANUFACTURER             | Sony   | BMG   | WEA  | WEA  | Sony  |

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And The Winner Is... Ken English, senior engineer of NBC-TV affiliate KSL-TV Salt Lake City, is the proud winner of a recording studio giveaway courtesy of Roland Corp. U.S., QSC Audio Products Inc., Tascam Corp., and Group One (KOR Monitoring Systems). Shown, from left, are Roland representative Tom Stephenson, QSC's Pete Kaimen, Roland's Erik Lopez, English, and Group One's Marty Druckenmiller. English won a Roland DM-20 digital audio workstation, a Tascam DA-88 digital multitrack recorder, a QSC 1100 power amplifier, and two KRK Kroc monitors.

# TOP TOTTI

THE LATEST NEWS AND NEWS FROM AROUND THE WORLD

## Top-Seller Totti Looks South Flemish Singer Seeks Foreign Sales

BY MARC MAES

BRUSSELS—Belgian singer Helmut Lotti has the music industry in this country aching. Is this a record?

His RCA album "Helmut Lotti Goes Classic" has, within its first eight weeks of release, sold more than 400,000 copies, making it the biggest-selling album in Belgium's history. The country's previous best-selling album by a domestic artist took two years to reach 271,000 units.

"Goos Classic," released Nov. 13, 1995, has gone to the top of the international pop and classical album and domestic album charts.

"All of us at IFPI say, 'Hats off to Helmut Lotti for this extravagant result,'" says Charles Licoppe, honorary president of the Belgian IFPI group, "and as far as figures so far available for 1996 demonstrate, Lotti is likely to account for around 20% of all records sold by domestic talent in Belgium during the year."

"I consider myself the historian of the Belgian record industry, and I have never witnessed an artist selling so many albums in such a short time here. I think Michael Jackson's 'Thriller' sold 300,000 in 18 months."

Says Siet Cockman, managing director of chart compilation company Media Invest, "The fact that Lotti has managed to sell his 400,000 albums in just the northern half of the country makes the figures even more impressive."

Belgium's Flemish-speaking portion has a population of just 5 million, and the Flemish Arts Council has been quick to broaden Lotti's appeal by targeting the French-speaking southern region of Wallonia.

His manager Ronny Daeschot says, "Our next step will be in the south of Belgium, where the album entered the top 30 album list at state broadcaster Frequence Wallonie. If it

works out there, we might cross the half-million mark with this album."

Lotti is only five years into his recording career, which he began during the Flemish record boom sparked by TV station VTM. After releasing two albums in his native language—which produced several Flemish hit singles—he achieved platinum status (30,000 units) with the 1993 album "Memories," which contained English-language versions of his Flemish hits.

His own songwriting talent came to the fore on his fourth album, "Just For You," but it was his fifth that has put him into a league of his own.

In September, Lotti performed two shows in Antwerp, Belgium, with the 55-piece Golden Symphony Orchestra. His renditions of 18 classical songs, including "O Sole Mio" and "Grazie," showcasing his talent for true crooning as well as beautiful orchestration, were recorded and released as "Helmut Lotti Goes Classic."

This month, Lotti is on a 30-date, sold-out Flemish tour, which will be seen by 50,000 people. In the Netherlands, the album has already sold 50,000 units.

Daeschot says, "Nobody can equal Lotti's results, and I'm convinced it all has to do with good music, a strong artist, and the right timing."

Daeschot says that Lotti's career has been building for the last five years but that with "Goos Classic," the singer has found the perfect repertoire for his voice. He adds that Lotti's catalog has benefited from his new profile, "indicating that people seem to have only just begun discovering his talent."

Cockman adds, "Lotti has always enjoyed what I would call hidden popularity. If he starts performing products for which artists like Pavement have already opened some doors, then this could lead to astonishing results."

Belgium's official year-end charts will be published later this month, but Cockman reveals that Lotti leads the international pop album charts ahead of Celine Dion and Michael Jackson and that the singer is also ahead on the national album and classical charts.

The 400,000 sales of "Goos Classic" beats the previous record of Flemish band Clouseau, whose HKM album "Hosen" sold 271,000 units in 1989-90.

## Pending U.K. Laws Breed Controversy

BY JEFF CLARK-MAES

LONDON—The British music industry has entered the new year facing a gamut of new legislation.

Following a burst of legislative activity in 1995, four pieces of law are in various stages of implementation. None has passed the consultation process without some controversy, and all will have an impact on the way the industry does business in 1996.

Two pieces of legislation were eased into the statute books immediately by Christmas and somewhat out of the public gaze.

The Copyright Duration Directive increased copyright protection in the U.K. from 50 to 70 years. This increase is in line with the provisions of a directive from the European Union harmonizing protection periods across the 15-nation bloc. However, even such a straightforward and welcome measure did not escape without criticism.

Geoff Hoon, the member of parliament who chairs the All Party Parliamentary Friends of Music group, says

the government provided insufficient time for debate of the measure. He says, "The directive was agreed upon by the European Council of Ministers on Oct. 29, 1993. Eventually, on Dec. 6, 1995, draft British regulations were published by the government."

"The government tabled the draft regulations in such a way as to prevent parliament from debating and voting on amendments."

We were given just eight working days to consider the effect of these complex changes."

The other piece of legislation implemented just prior to Christmas was one dealing with the powers given to magistrates from the beginning of this year to "confiscate the profits accrued by criminal acts involving the public with false merchandise."

These powers have been welcomed by the British Phonographic Industry. (Continued on page 44)

## S. Africa Unites To Posthumously Recognize Rock Icon

BY ARTHUR GOLDSTUCK

JOHANNESBURG—In the bitter irony that has been reserved for geniuses of township jazz, who often died in poverty before gaining due recognition, a little-known South African rock star is being lionized by the media—after his death.

Jimmie Phillips, who has been described in Billboard as a "seminal figure in local rock," and with his band as "the most creative explorers of South African pop culture," died in August from injuries caused by a car accident.

After fighting for recognition through-

out a career that began in the late '70s, Phillips' death finally brought him to the attention of the broad media, who had steadfastly ignored and even banned his work of rock.

Despite a critically acclaimed final album, "Sunny Sky" (RBM/Sirius), Phillips died penniless at 36, and a trust fund had to be launched to pay his medical expenses. One benefit concert after another followed, at which a who's who of South African music performed. In every case, the artists expressed either their gratitude for the inspiration Phillips had given them or their admiration for his artistry.

Phillips was regarded as a philosopher by those who knew him. In interviews with Billboard, he often spoke of "the burden of my music."

He expressed both the rage of young white South Africans who were caught up in the desecration of apartheid and the passion aroused by the rich musical and cultural heritage that a united South Africa promised.

In his funeral, mourners packed the church and his grave and spilled out into the streets of the Johannesburg suburb of Ventnor, where Phillips was regarded as a kind of post Laureate.

Two central bands, one in Johannesburg and Cape Town, saw hundreds of fans turned away as the venues filled to capacities of 1,500 and 1,000, respectively. Jodi is growing, possibly South Africa's best-known international star, was a startling addition to the Johannes-

burg bill, performing a moving tribute to Phillips, whose urban rock Cingé followed the same path as the singer's own, but with his own blend of ethnic and folk music.

At the Cape Town benefit, David Kramer—a satire folk singer once described by The New York Times as "the Bob Dylan of South Africa," a label more recently attached to Phillips—also made a surprise appearance, with his first solo live performance in many years.

These established acts were joined on the bills by new names who have been rejecting local rock, such as the Electric Petals and Urban Croop, and comparative veterans, such as Bright Blue, Tim Parr, and Vusi Mahlasela. All attested to Phillips as a key inspiration in their music.

The main concerts have been filmed and packaged into a 90-minute special, "Concert For Jimmie," which will be broadcast nationwide on South African television on New Year's Day.

"Concert For Jimmie" [was] the first major exposure that many of these bands ever received in electronic media in this country," said Lloyd Ross, one of the producers of the video and the founder of Shifty Music, which recorded all of Phillips' music but could not afford to

"That's quite an indictment. A vibrant part of our culture never received exposure. For Jimmie was never played on radio. When he died, many of our people phoned and asked for visuals of Jimmie, we had nothing. Nothing had ever

been commissioned for TV."

The print media had kept the name alive, however, because numerous journalists had become unimpaired and self-professed Phillips groups.

"For many he was an icon, a guru, though he would have scoffed at such a label. Yet he touched—and often changed—so many lives that his death is a loss that, to a great number of people, feels like the end of an era," wrote Shaun de Waal, literary editor of the influential independent weekly The Mail & Guardian. "To realize his absence is deeply painful, but we can rejoice in the vast musical and personal legacy he left."

Phil Millan wrote in the mass-circulation newspaper The Star: "Jimmie Phillips will go down as the man who revived and consolidated modern South African music—a contender with pedigree who stayed outside the system."

Ross confirms that these were attitudes shared by most of the performers at the benefit concerts.

One of the performers, Brendan Jury of Urban Croop, wrote a student at Natal University followed Phillips around South Africa for two years writing an academic thesis on Phillips' role in South African music.

Phillips himself was not only a rock musician, but studied music at a post-graduate level. In a typical gesture of defiance to the establishment, however, he presented at his Phillips around South Africa that he had spent several years (Continued on page 44)

## Purchase Makes Wegener 2nd-Largest Dutch Media Co.

BY CHRISTIAN LORENZ

AMSTERDAM—Dutch entertainment group Areade has been swallowed by publishing house Wegener, contrary to earlier statements by Areade chairman Herman Heinsbroek. The move, effective Jan. 1, makes Wegener the Netherlands' second-largest diversified media group, after VNU.

Wegener acquired all outstanding shares of Areade for an estimated 300 million guilders (\$185 million). In light of Areade's 1994/1995 turnover of 400

million guilders (\$250 million) and net profit of 17 million guilders (\$10.5 million), the deal has been a relative bargain for Wegener.

According to a statement from Wegener, the acquisition is meant to reduce dependency on the print advertising market. Looking to diversify its source of income, Wegener was especially attracted by Areade's radio, TV, and retail interests.

The renamed Areade Entertainment group now constitutes Wegener's biggest business division. The division (Continued on page 44)



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## WEGENER

(Continued from page 39)

will be headed by Heinsbroek, who also serves as adviser to the Wegener board. Heinsbroek claims to have no plans to leave his post in the foreseeable future.

Wegener has no immediate plans to change Arcade's business operations. Radio 10 Gold, Love Radio, and Concert Radio give Wegener a 10% share in the Dutch radio market.

Launched in May 1995, Arcade's music TV channel, Music Factory, is available to some 3 million cable households in the Netherlands. However, TV promoters at major Dutch labels describe Music Factory's impact as low compared to that of competitor MTV Europe.

Access to point-of-sale data from 70 record shops across the Netherlands makes Arcade's Music Store retail chain a valuable information source for Wegener's direct-marketing operations.

In the medium term, Arcade's record labels CNR, Arcade TV, and Vanguard are likely to improve sales of compilations, as well as Dutch-language adult standards and dance productions through Wegener's house-to-house publications. The publisher owns 130 titles with a total circulation of 5 million all over the Netherlands.

*Christian Lorenz is senior writer for Music & Media.*

## Novel Selling Strategies Used In Germany

## Burgers And CDs: Record Companies Use McDonald's, Burger King To Sell Releases

■ BY WOLFGANG SPAHR

**HAMBURG**—German record companies are becoming increasingly fond of the hamburgers their compatriots invented.

With Virgin Records here selling more than 2.5 million copies of a compilation CD featuring such artists as Joe Cocker, Whitesnake, and Mike Oldfield for the



field for the equivalent of \$6 in McDonald's outlets, BMG Ariola is now following suit with Burger King.

The Bertelsmann company has already sold a total of 2.2 million units of three CDs. Now both fast-food chains are reportedly planning another half-dozen pop and rock releases. In addition, other youth-oriented food chains are talking to record companies about the possibility of selling music.

Following last summer's first foray, McDonald's is now selling music again alongside hamburgers and fries. Backed up by an extensive radio and

TV advertising campaign, the "Rock Super Stars Vol. 2" CD with artists such as David Bowie, Tina Turner, and Genesis is intended to attract customers to the 640 outlets throughout Germany. According to marketing director Joerg Palczewski, the entire project will cost \$3 million.

"When we launched the first 'Rock Super Stars' CD in the summer of 1995, demand was enormous," says Martha Feldkamp, communications manager at McDonald's in Munich. She says it is entirely logical for CDs to be sold side by side with hamburgers and soft drinks. "McDonald's and music go hand in hand. We landed ourselves a hit with our jingle 'Einfach Gut' by Robin Beck. Our customers belong to the younger generation, and for them music is very important."

Whereas the first CD contained 12 tracks, the new one from Virgin Records has 14 songs. There will probably be a third volume and possibly even a fourth one.

However, such success has not gone unnoticed by McDonald's competitors. Burger King began serving CD singles in its 123 German outlets just in time for November's MTV Europe Music

(Continued on next page)

## Sporting Events And Personalities Giving A Big Boost To Record Sales For Labels

■ BY WOLFGANG SPAHR

**HAMBURG**—The strong connections between sports and music are being reinforced here as boxers, race car drivers, soccer players, and swimmers have become successful record sellers.

German labels are collaborating with such renowned stars as world boxing champion Henry Maske (East-



West), Formula 1 champion Michael Schumacher (EMI), the German national soccer team (BMG), and Olympic swimmer Franziska von Almsick (edel).

EastWest has had the greatest success in using the image of sports to sell music. The company signed an exclusive agreement with Maske, who now receives artist royalties from the compilations he assembles.

This idea has worked for EastWest, which has sold almost 4 million units by using the Maske name and presenting music at his fights.

Asked about the secret of this success, EastWest managing director Jürgen Otterstein, a longtime boxing fan, says, "Not since the era of the German boxing hero Max Schmeling, the world heavyweight champion in the '40s, has any other personality achieved such a strong aura as Henry Maske. He confidently selects music for his fans, and this produces hits."

When the Vangelis song "Conquest Of Paradise" was telecast to an audience of over 16 million viewers to mark Maske's entry into the ring, the song became an overnight hit, racking up sales of more than 1.7 million units for EastWest and becoming the most successful single of all time in Germany. The same-titled album sold more than 1.3 million copies. Vangelis' follow-up single, "Power & Glory," sold 300,000 copies, with the album reaching sales of 170,000.

EastWest then arranged for Sarah Brightman to sing "A Question Of Honor" before Maske's so-called "Question Of Honor" world championship fight with fellow German Graciano Rocchigiani.

A spectacularly choreographed performance from Brightman sent her (Continued on next page)

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# Italian Broadcasters Make Deal On Copyright Payments

■ BY MARK DEZZANI

MILAN—Italy's authors' rights society SIAE has announced a global agreement for music copyright payments with associations representing a majority of the country's private broadcasters. However, a sentence passed by one of Italy's regional courts of appeal late last year admonishes hundreds of broadcasters that still refuse to pay neighboring rights royalties to the SIAE.

Although agreements with Italy's national TV and radio networks have been respected for several years, many local and regional broadcasters have evaded paying royalties, resulting in almost 500

legal actions initiated by the SIAE in the past two years.

Sappo Matteucci, SIAE spokesman, says the new agreement will benefit authors through increased adherence to copyright payments and reduced legal costs. "There remain 300 cases still pending [against local broadcasters] in addition to 200 cases against civilians," says Matteucci.

The agreement made with the association FRT, representing more than 300 local and regional private TV stations, and CORALLO, which represents more than 100 local radio stations, offers a 10% discount for back payments covering 1994-95 to motivate nonpayers to sign up by March. The agreement reimburses

regular payers 10% of what they pay in the same period, for their loyalty.

The new agreement determines the level of payments on the amount of copyrighted music used by broadcasters, replacing the previous system, which was based purely on turnover.

TV stations that use music programming for more than 30% of their output will be charged 4.75%

of their revenues. Other TV stations will pay a 2.3% royalty, while TV stations that only occasionally use copyrighted material (one or two films a day) will pay a 1.5% fee based on total income. TV networks that by their nature use very little music (news and sports channels) will be obliged to pay a nominal 0.5% fee.

For radio stations, the new staggered rates charge 8% to music net-

works with more than 75% music content, 2% for stations that dedicate less than 25% of air time to music, and 5% in all other cases.

Media lawyer Eugenio Porta, whose independent association ANTI represents 500 local radio and 130 local TV stations, has consistently challenged authors and the SIAE to collect royalties from broadcasters.

Porta says his members will continue to fight the SIAE in the courts. "We obtained an important sentence from the Trento Regional Court of Appeal, which ruled last year that since authors cede all their rights to their record label when making a recording, that broadcasters should only pay rights to producers and directly to authors."

Porta admits that Italy's two main producers' organizations, FIMI and AFI, were not active in collecting these rights and that the majority of his members paid no copyright fees on the music they broadcast.

In 1994 the SIAE collected 125 billion lire (\$74.1 million) in broadcast rights, only marginally higher than the 124.5 billion lire (\$70.6 million) collected in 1993. While payments from major networks increased, revenues from local broadcasters actually decreased in 1994 compared to the previous year.

## BURGERS AND CDS

(Continued from preceding page)

Awards, which the company sponsored. Each week, there was a different "Burger King Best" release, selling for \$3.50. The first volume contains four dance tracks (including cuts by Scatman John and Dr. Alban), while the second one features four classics (including one by the Pointer Sisters). CD III contains rock classics (including tracks by Meat Loaf and the Sweet). This combination of stars was made possible with the assistance of

BMG Ariola Special Products.

The same campaign is also being conducted simultaneously in Ireland, Portugal, Norway, Israel, and France, and is being backed by three different TV commercials. Says Burger King's Christiane Schneider, "We launched 750,000 units, and after a week we discovered that the CDs were sold out in many restaurants. Because it is a limited edition, we will have to think about doing this sort of campaign again."

## SPORTING EVENTS

(Continued from preceding page)

single onto the charts the following day and led to gold sales (250,000 units). Her album "Fly" is also on the charts.

Osterstein says, however, that it is not enough to sell artists as brands. Maske plays a key role in selecting the tracks on the compilations that bear his name, making his choices from a total of 90 songs. The result was top-selling albums featuring such artists as Vangelis, Simple Minds, Deep Forest, Enya, and Mike Oldfield.

External factors surrounding the product also have to be precisely handled, says Osterstein, including a video that reflects the the sporting star's image and appeal.

Along with his success with boxing, Osterstein considers his other event-

related marketing highlights to include the 3 Tenors in Rome and the world soccer championships. He says many other concepts failed because target group and product did not match.

Elsewhere, EMI Elektra enlisted the services of Schumacher for its "Power-Fornic" release, which sold more than 90,000 units, and an eel compilation featuring swimmer von Altnick also entered the charts with sales of over 100,000 units.

Following these great successes with music and sports, other labels now also have similar plans. Yet, Osterstein says, "The emotions of two completely different industries have to match. If only a small part is missing, the investment is destined to be a fiasco."

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# Italian Indie Distributor Starts Up

■ BY MARK DEZZANI

**MILAN**—The people behind Italy's newest independent distributor, Self Distribution, are promising to introduce an "Anglo-Saxon style" service to the country.

Vittorio Lombardoni, one of the three principal shareholders, says, "Unlike other Italian distributors, we will not own or operate our own labels but will concentrate solely on distributing specialist product from domestic and international labels."

The other two partners are Giacomo Maiolini, managing director of the Brescia-based indie dance label Time Records, and an undisclosed Brescia-based businessman "unconnected with the [record] industry."

Maiolini stresses that Self Distribution is entirely separate from his dance company, a situation he says is comparable to indie distributor Pinnacle in the U.K. Pinnacle's owner, Steve Mason, has interests in his own and other labels but runs the distribution operation as a separate entity.

Maiolini stresses that Self Distribution's first client will be his own Time Records, which has dropped all ties with its previous distributor, Discosmag, owned by Lombardoni's brother Severino. Vittorio broke away from his brother's operation after "personal differences" in 1990 and describes some of Severino's methods as "uncon-

ventional."

Maiolini says that Self will seek to be selective in the product it distributes and will concentrate on dance and other specialist niche genres in the pop and rock fields. He says, "Existing distributors will have to change [their] mentality; there is no room to develop within the existing structure. I was dissatisfied with the attention that other distributors with their own labels gave to our releases."

"The clutter in the market is diluting sales, while the customer cannot always differentiate between the stronger and weaker releases available. By being selective in what we dis-

tribute, we can guarantee retailers that we are offering superior product, not just in compilations but with all the product we will offer."

Lombardoni left another distributor, Venus, which specializes in alternative rock, to set up Self and will concentrate on that genre. "Our main competitor will be [Naples-based] Flying Records, which has successfully established sublabels and distribution for specialist genres, including dance, rock, rap, hip-hop, and acid jazz."

Self's revenues for its first year in business are projected to be 20 billion lira (\$13.3 million).



**Mariah's Millions.** Mariah Carey receives a special award from Sony Music Entertainment Europe president Paul Russell to mark sales of 20 million albums and singles in Europe.

## Zappa Monument Gives Focus To Lithuanian Fans

**VILNIUS, Lithuania**—The musical life of this Baltic country is becoming increasingly active with a number of annual jazz and rock festivals. Now, though, it also has a very tangible focus: a monument to rock legend Frank Zappa in a city center park, an honor that, until

recently, was strictly for the country's

ruled Soviet communist elite.

The 2-meter-high stone statue is the first such memorial to Zappa anywhere in the world, according to Vilnius authorities.

The monument is the brainchild of Vilnius' Frank Zappa Club. In justifying it to skeptics, fans argue that Zappa wanted to visit the Baltic states but died before he could realize his plans.

Before communism fell, Zappa achieved cult status in much of communist Eastern Europe and the Baltic

nations, where his anti-establishment themes found particular appeal among students.

This small nation has also taken another step to endear it to the international rock fraternity—expressing official condolences on the death of Jerry Garcia.

This is a country whose Olympic basketball team once wore tie-dyed T-shirts donated by the Grateful Dead, and the prime minister's office said Lithuania was saddened by Garcia's death.

"We were thankful to him and the Grateful Dead," chief government spokesman Vilnius Kavaliauskas says. "They were sponsors of ours at the peak in our nation's sporting life."

The Grateful Dead have always had a community of fans in Lithuania, but the band became more widely known after backing the national basketball team. The team donned psychedelic Grateful Dead shirts for the medals ceremony after beating the Russians to win bronze at the Olympics.

VADIM YURCHENKOV

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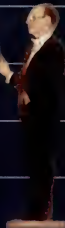
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Music by Ennio Morricone  
COS 700-026



LA LUPA  
Music by Ennio Morricone  
COS 700-031



PALLA DI NEVE  
Music by Carlo Siliotto  
COS 700-030



## SOUTH AFRICA UNITES TO POSTHUMOUSLY RECOGNIZE ROCK ICON

(Continued from page 29)

producing. The "Shifty" was rejected, both by his examiner and by the South African Broadcasting Corp., which banned it from airplay, but the album, "We Is Berekhla Nsimani?" (Shifty), is today regarded as one of the most influential in South African rock. It inspired the blossoming of an anti-apartheid rock movement among young Afrikaners, who, until then, were regarded as being inextricably part of an undemocratic system dominated by the Afrikaner establishment.

While that rock movement has dissipated, many of its followers have been integrated into the broader rock environment, and some re-emerged especially for the benefit concerts.

Says Ross, "James was the reason people came together and did it at very short notice, but the concerts also attest to a certain quality in local music. They had a galvanizing effect on the local industry. I think the TV special should prove to a lot of people both the quality of local music in this genre and its diversity."

South African radio stations, which face a quota system for locally produced music that will be phased in during 1993, have been giving airplay to many of the groups inspired by Phillips, resulting in far greater public interest in their music, a resurgence of South African rock culture, and a scramble by record companies to sign up similar acts.

"The real irony here is that James has finally gotten some recognition at a time when his stuff could have been accepted for airplay in a major way," says Ross.

But the concerts may well provide a lasting benefit. Phillips' medical expenses, running to about 50,000 rand (\$14,000), have long since been covered, and a similar amount now lies in the Sunny Slides Trust Fund. Additional funds are flowing in from the sales of three reprinted Phillips albums, including a career retrospective called "Made in SA" (The Tee Bang Shifty). The three were pressed by South Africa's main CD pressing plant, Compact Disk Technologies, at no cost as a contribution to the trust.

"There isn't much one can do with this amount of money, so we'll probably turn the benefit concerts into an annual event," says Ross. "A concert like that every year introducing new talent with a bit of the old guard, would be quite healthy for industry."

"The obvious thing to do with the trust is to support the genre James came from, so we're looking at what used to be regarded as 'noncommercial music,' helping people out who show that they have the talent to do it. It would assist people who are creating things in this genre but who are having financial difficulties."

"Although it is easier these days, it is still not easy, and we still have quite a huge prejudice to break down. Radio is opening up as much as their minds can adjust, but there is still resistance, and audiences are going through a slow educational process."

Phillips' career was a classic case of rags to riches. He started out fronting a late-'70s punk rock band called Corporal Punishment, which is today regarded as having produced the only authentic South African punk statement, and his career climaxed with the writing of the musical score for a theatrical tour de force, "Fiasco in Africa," which has filled theaters in South Africa and Europe.

"Fiasco" was still running at the Market Theatre in Johannesburg when Phillips died, and the haunting tragedy of his music became the epitaph for a man who brought South African rock into the promised land but did not live to see it.

## PENDING U.K. LAWS BREED CONTROVERSY

(Continued from page 29)

(Billboard, Jan. 13), as the provisions will enable the organization to press courts to confiscate record pirates' equipment and property.

Home Office minister David Maclean says, "The courts can already order the forfeiture of counterfeit or pirated goods. Now, magistrates will also be able to strip the profits of their profits from this illicit trade."

Another piece of legislation yet to be enacted is eagerly anticipated. The Copyright and Rights of Performers Regulation 1985—often called the Rental Directive because of the EU document that precipitated it—has been through the consultation process, and a revised draft is now awaited.

These regulations will give artists a legal right to broadcast income for the

first time. Even though the proposed law does not specify what proportion of broadcast income artists should receive, record companies and artist managers have agreed that there should be a 50-50 split (Billboard, Dec. 9, 1993).

At present, only record companies receive income from broadcasters, although they voluntarily give 32.5% of new revenue to artists. Under their new agreement, performers will take half of all broadcast incomes.

However, it is a matter of conjecture as to when the revised form of the regulations will be published—even though it is already two years late. The EU's Rental Directive required that its provisions be passed into member states' domestic legislation by January

1994. The U.K.'s International Managers Forum says it is contemplating legal action to recover the income its artists have lost during this delay (Billboard, Dec. 9, 1993).

When the new version of the regulations is published, it will be in the form of a statutory instrument that does not require parliamentary debate. The record industry is hoping, though, that members of parliament will get a chance to discuss the matter because of what the industry regards as a significant omission from the document.

When last seen, the regulations contained no new provisions covering longstanding industry concerns over the public performance of radio and TV broadcasts. That is, if a pub or cafe plays a radio to its customers, it incurs

no royalty payment, whereas it would if it played the records directly.

Sara John, director of legal affairs at BPI, says she does not anticipate the new version of the regulations to contain any provision for royalty payments on this public use of broadcasts. She believes the only way one will be inserted is via the lobbying of members of parliament.

The BPI and its sister organization Phonographic Performance Limited are also concerned about the absence of such a provision from the fourth piece of legislation, the Broadcasting Bill. The bill is now in its consultation phase, and all areas of the music industry are lobbying for the insertion of a clause covering this area.

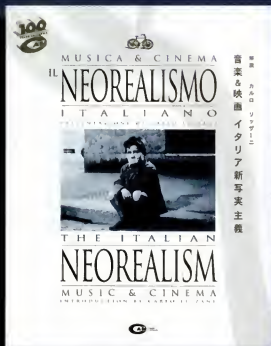
映画は同時に音楽。映画を聴こう。fasmeo. إن السينما هي الموسيقى في نفس الوقت، فاسمعوها. 聆聽電影音樂・伊音樂

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# Brit Awards Get Int'l Profile Boost; Spain's Blue Period

THE BRIT AWARDS are the British music industry's annual celebration of its finest talent. But the event, which will be staged Feb. 19 in London, has been developing in recent years into a significant international showcase for U.K. music.

A broadcast of the 1995 Brit Awards, syndicated by PolyGram International Television, was shown in more than 70 countries, including the U.S. on the ABC network. Given the dramatic rise in the past year of foreign British acts—including such Brit nominees as Blur, Oasis, Radiohead, Elastica, and Supergrass—organizers of this year's show have even stronger expectations for its international pickup.

"It was a sensational achievement last year to get the Brits on a major U.S. network, and what we're trying to do [this year] is work to make the show a bit more attractive to the American viewing public," says Paul Burger, chairman of the Brit Awards and chairman/CEO of Sony Music Entertainment U.K.

Malcolm Gerrie, executive producer of the Brit Awards for Initial Film & Television Ltd., says the international profile of the show "has gone through the roof in the last 12 months." Plans for broadcast

of this year's show have already been confirmed in 25 countries, with a U.S. commitment likely.

"As soon as we have an idea who will be on the program," says Gerrie, "then we will be in dialog, not just with ABC, because there are already other interests from America. One of the crucial things is that the program has to be slightly tweaked and fine-tuned for the American market. The dialog will begin this week with the Americans."

Burger says that the Brit Awards "should represent a summary of what has been happening in British music over the course of the past year, and I believe this year's nominees reflect that. I think that's what gives us an excellent opportunity, working with PolyGram International Television, to market this show not only in Europe, but in the States and around the rest of the world. When we have a good year creatively, we have the opportunity to stage a sensational show and the

opportunity to really whistle about it more in an international forum."

## RESTLESS SPAIN REIGNS:

Restless Records is enjoying a European breakthrough for its act Spain, whose debut disc, "The Blue Moods Of Spain" was released last fall in the U.S. The group's first European tour late last year included an appearance at the trend-setting Trans Musicales festival in Rennes, France. Album sales are at 10,000 units and climbing in that market, on the strength of video play on M6 and praise for "Blue Moods" in the publication *Les Inrockuptibles* as one of the year's top 10 albums.

In the U.K., the album was ranked among Melody Maker's top 50 albums of the past year. Spain returns for another European tour in February and March with labelmate Lori Carson.

Restless, meanwhile, has strengthened its European distribution with recent deals with Flying

in Italy, Border in Sweden, Pingo in Denmark, and VOW in Norway. It is already represented in most other major European markets.

Prior to her European swing with Spain, Carson is on a performance and promotional tour this month in Asia, where she has been getting video airplay on Channel V and MTV Asia. Restless is distributed in Asia by China's Rock Records, which plans to bring two to three Restless artists each year into the market. Spain is among the acts on tap for MIDEM Asia.

"It is rewarding that within a year of making a commitment to international growth we have initial success with artists such as Spain in Europe, particularly in France, and Lori Carson in Asia with Rock Records," says Joe Regis, president of Restless. "We look forward to more success with our great international partners in each territory. The key is sending our artists to these territories to give our international partners something more with which to work. We plan on having our artists available for touring as much internationally as domestically."

**B**ORDER CROSSINGS: Max

Shuran, the strikingly unconventional Australian songstress who went top 10 Down Under last year with her album "A Million Year Girl" on EastWest Records, will get a European launch this month via Warner Music International's showcase at MIDEM Jan. 21. Taiwan's Dadawa and Hungary's Sexepil will be presented by WMI the same evening at MIDEM.

Key Carmody, an Aboriginal singer/songwriter with a haunting gift for lyrics, offers a tough portrait of Britain's capital city on his current album, "Away from parliamentary power, 'neath that Big Ben clock/see it from cardboard city if you own a cardboard box," Carmody sings in the song "Images Of London" on his moving new album "Images & Illusions," which is co-produced by Carmody and Steve Kilby and released through Festival Records in Australia.

*Home & Abroad* is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgwood Street, London, WC1E 7AH or faxed to 44-171-323-2316.



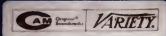
by Thom Duffy

## CINEMA IS ALSO MUSIC. LISTEN TO CINEMA.



**ORIGINAL SOUNDTRACKS**

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# THE WEEKEND

**JAPAN** (Dempa Publications Inc. 1/15/96)

| THIS<br>WEEK | LAST<br>WEEK | SINGLES   |
|--------------|--------------|---|
| 1            | NEW          | DEPARTURES GLOBE <i>new</i>   |
| 2            | 1            | LOVE ME MORE CUBAN <i>FEATURING WITH KRYLER &amp; KRYLER</i> <i>new</i> |
| 3            | NEW          | THE UNDISCOVERED NAME AMURO <i>new</i>                                  |
| 4            | NEW          | MY FRIEND ZION <i>new</i>   |
| 5            | NEW          | I BELIEVE TATIANA <i>new</i>  |
| 6            | NEW          | BOY FEELS LIKE I'M AMURO <i>new</i>                                     |
| 7            | 5            | TSUKURA URAKI DORIN <i>new</i>  |
| 8            | 10           | MY BEAT, KANGA <i>new</i>   |
| 9            | NEW          | ORISTACHIO ASANO <i>new</i>   |
| 10           | NEW          | SWEET PAIN GLOBE <i>new</i>   |
| 11           | NEW          | <b>ALBUMS</b>   |
| 1            | 2            | MAO GODO BACK BEATS <i>new</i>  |
| 2            | 1            | THE LITTLE EXCHANGE <i>new</i>  |
| 3            | 1            | MEOW TOSHIO BEAUTY AND HARMONY <i>new</i>                               |
| 4            | 1            | CAMPETTERS I WALK TO BE THE LONG - BEST OF THE CAMPETTERS <i>new</i>    |
| 5            | NEW          | TAKASHI NAGASHIMA KAZU <i>new</i>                                       |
| 6            | NEW          | THE LOOSE <i>new</i>  |
| 7            | NEW          | NAME AMURO GAZE TRINCHI <i>new</i>                                      |
| 8            | NEW          | T.R. BEEF <i>new</i>  |
| 9            | NEW          | CELINE DOW LOVE STORY'S SPECIAL EDITION <i>new</i>                      |
| 10           | NEW          | STAYAKA CHAMBER <i>new</i>  |

**NETHERLANDS** (Schilling Music Top 500 1/22/95)

| THIS<br>WEEK | LAST<br>WEEK | SINGLES  |
|--------------|--------------|--|
| 1            | 1            | ANGELINA LINDA ROOS & JESSICA <i>new</i>                   |
| 2            | 2            | GANGSTERS PARADISE COOLIO <i>FEATURING L.V.</i> <i>new</i> |
| 3            | 2            | BUCKETSPITS GODEFRIDUS <i>new</i>                          |
| 4            | 3            | GOLENDERS ANNE VAN DIJK <i>new</i>                         |
| 5            | 4            | WITH SON SCHALK <i>new</i>                                 |
| 6            | 5            | KNOCKIN' DOUBLE VISION <i>new</i>                          |
| 7            | 6            | DO NOT LEAVE ME ALONE <i>FEAT. ELSTON</i> <i>new</i>       |
| 8            | 7            | IT'S BEEN A LONG ADVANCEMENT GAZE <i>new</i>               |
| 9            | 8            | MISS SARAJEVO PASSAGERS <i>new</i>                         |
| 10           | 9            | POUR QUE TU M'AIMES ENCORE CELINE DOW <i>new</i>           |
| 11           | NEW          | SPINAWAYER EXTRACT <i>new</i>                              |
| 12           | 1            | ANDRE RIEF WIESEN EXTRACT <i>new</i>                       |
| 13           | 2            | DAVE MADE IN HEAVEN <i>new</i>                             |
| 14           | 3            | THE SHAMPOO SHAMPOON-CLAYPATRY <i>new</i>                  |
| 15           | 4            | BEATLES ANTHOLOGY 1 <i>new</i>                             |
| 16           | 5            | ENYA THE MEMORY OF TREES <i>new</i>                        |
| 17           | 6            | ELTON JOHN LOVE SONGS <i>new</i>                           |
| 18           | 7            | HINDEN VOOR KINDELEN <i>new</i>                            |
| 19           | 8            | ROLLING STONES STRIPPED <i>new</i>                         |
| 20           | 9            | MARCO BORSATO AS GLEN ANDER <i>new</i>                     |
| 21           | 10           | RICARDO D'ALE <i>new</i>                                   |

**AUSTRALIA** (Australian Record Industry Assn 1/14/96)

| THIS<br>WEEK | LAST<br>WEEK | SINGLES  |
|--------------|--------------|--|
| 1            | 1            | GANGSTERS PARADISE COOLIO <i>FEATURING L.V.</i> <i>new</i> |
| 2            | 2            | ROOM ROOM ROOM OUTRAGE BROTHERS <i>new</i>                 |
| 3            | 3            | IT'S GORGEOUS CUB <i>new</i>                               |
| 4            | 4            | ONE SWEET DAY MARIAN CARA & BOZ <i>new</i>                 |
| 5            | 5            | BE MY LOVE LA BOULCHE <i>new</i>                           |
| 6            | 6            | MY MINORAL CUB <i>new</i>                                  |
| 7            | 7            | STAYIN' ALIVE IN FRANCE <i>new</i>                         |
| 8            | 8            | STAYIN' ALIVE IN FRANCE <i>new</i>                         |
| 9            | 9            | WONDERWALL OASIS <i>new</i>                                |
| 10           | 10           | APPLE CUPS <i>new</i>                                      |
| 11           | 11           | WATERFALLS <i>new</i>                                      |
| 12           | 12           | THE SUNSHINE BEATLES THE RAIN <i>new</i>                   |
| 13           | 13           | GIVE ME ONE REASON TRACY CHAPMAN <i>new</i>                |
| 14           | 14           | I MISS YOUR LIPS TOWNS <i>new</i>                          |
| 15           | 15           | LAMP PRESIDENTS OF THE U.S.A. <i>new</i>                   |
| 16           | 16           | LIE TO ME <i>new</i>                                       |
| 17           | 17           | THE THIRDS <i>new</i>                                      |
| 18           | 18           | ENYA THE MEMORY OF TREES <i>new</i>                        |
| 19           | 19           | OASIS WHAT'S THE STORY MORNING GLORY <i>new</i>            |
| 20           | 20           | THE TRENDS <i>new</i>                                      |
| 21           | 21           | THE TRENDS <i>new</i>                                      |
| 22           | 22           | THE TRENDS <i>new</i>                                      |
| 23           | 23           | THE TRENDS <i>new</i>                                      |
| 24           | 24           | THE TRENDS <i>new</i>                                      |
| 25           | 25           | THE TRENDS <i>new</i>                                      |
| 26           | 26           | THE TRENDS <i>new</i>                                      |
| 27           | 27           | THE TRENDS <i>new</i>                                      |
| 28           | 28           | THE TRENDS <i>new</i>                                      |
| 29           | 29           | THE TRENDS <i>new</i>                                      |
| 30           | 30           | THE TRENDS <i>new</i>                                      |

| THIS<br>WEEK | LAST<br>WEEK | SINGLES   |
|--------------|--------------|---|
| 1            | 1            | ENYA THE MEMORY OF TREES <i>new</i>             |
| 2            | 2            | OASIS WHAT'S THE STORY MORNING GLORY <i>new</i> |
| 3            | 3            | THE TRENDS <i>new</i>                           |
| 4            | 4            | THE TRENDS <i>new</i>                           |
| 5            | 5            | THE TRENDS <i>new</i>                           |
| 6            | 6            | THE TRENDS <i>new</i>                           |
| 7            | 7            | THE TRENDS <i>new</i>                           |
| 8            | 8            | THE TRENDS <i>new</i>                           |
| 9            | 9            | THE TRENDS <i>new</i>                           |
| 10           | 10           | THE TRENDS <i>new</i>                           |
| 11           | 11           | THE TRENDS <i>new</i>                           |
| 12           | 12           | THE TRENDS <i>new</i>                           |
| 13           | 13           | THE TRENDS <i>new</i>                           |
| 14           | 14           | THE TRENDS <i>new</i>                           |
| 15           | 15           | THE TRENDS <i>new</i>                           |
| 16           | 16           | THE TRENDS <i>new</i>                           |
| 17           | 17           | THE TRENDS <i>new</i>                           |
| 18           | 18           | THE TRENDS <i>new</i>                           |
| 19           | 19           | THE TRENDS <i>new</i>                           |
| 20           | 20           | THE TRENDS <i>new</i>                           |

**CANADA** (The Record 1/15/96)

| THIS<br>WEEK | LAST<br>WEEK | SINGLES                            |
|--------------|--------------|------------------------------------|
| 1            | 1            | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 2            | 2            | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 3            | 3            | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 4            | 4            | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 5            | 5            | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 6            | 6            | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 7            | 7            | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 8            | 8            | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 9            | 9            | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 10           | 10           | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 11           | 11           | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 12           | 12           | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 13           | 13           | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 14           | 14           | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 15           | 15           | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 16           | 16           | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 17           | 17           | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 18           | 18           | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 19           | 19           | STAYIN' ALIVE IN FRANCE <i>new</i> |
| 20           | 20           | STAYIN' ALIVE IN FRANCE <i>new</i> |

**GERMANY** (Music Control 1/19/96)

| THIS<br>WEEK | LAST<br>WEEK | SINGLES                             |
|--------------|--------------|-------------------------------------|
| 1            | 1            | ENYA THE MEMORY OF TREES <i>new</i> |
| 2            | 2            | ENYA THE MEMORY OF TREES <i>new</i> |
| 3            | 3            | ENYA THE MEMORY OF TREES <i>new</i> |
| 4            | 4            | ENYA THE MEMORY OF TREES <i>new</i> |
| 5            | 5            | ENYA THE MEMORY OF TREES <i>new</i> |
| 6            | 6            | ENYA THE MEMORY OF TREES <i>new</i> |
| 7            | 7            | ENYA THE MEMORY OF TREES <i>new</i> |
| 8            | 8            | ENYA THE MEMORY OF TREES <i>new</i> |
| 9            | 9            | ENYA THE MEMORY OF TREES <i>new</i> |
| 10           | 10           | ENYA THE MEMORY OF TREES <i>new</i> |
| 11           | 11           | ENYA THE MEMORY OF TREES <i>new</i> |
| 12           | 12           | ENYA THE MEMORY OF TREES <i>new</i> |
| 13           | 13           | ENYA THE MEMORY OF TREES <i>new</i> |
| 14           | 14           | ENYA THE MEMORY OF TREES <i>new</i> |
| 15           | 15           | ENYA THE MEMORY OF TREES <i>new</i> |
| 16           | 16           | ENYA THE MEMORY OF TREES <i>new</i> |
| 17           | 17           | ENYA THE MEMORY OF TREES <i>new</i> |
| 18           | 18           | ENYA THE MEMORY OF TREES <i>new</i> |
| 19           | 19           | ENYA THE MEMORY OF TREES <i>new</i> |
| 20           | 20           | ENYA THE MEMORY OF TREES <i>new</i> |

**ITALY** (Musica e Dischi 1/22/95 IFPI)

| THIS<br>WEEK | LAST<br>WEEK | SINGLES                             |
|--------------|--------------|-------------------------------------|
| 1            | 1            | ENYA THE MEMORY OF TREES <i>new</i> |
| 2            | 2            | ENYA THE MEMORY OF TREES <i>new</i> |
| 3            | 3            | ENYA THE MEMORY OF TREES <i>new</i> |
| 4            | 4            | ENYA THE MEMORY OF TREES <i>new</i> |
| 5            | 5            | ENYA THE MEMORY OF TREES <i>new</i> |
| 6            | 6            | ENYA THE MEMORY OF TREES <i>new</i> |
| 7            | 7            | ENYA THE MEMORY OF TREES <i>new</i> |
| 8            | 8            | ENYA THE MEMORY OF TREES <i>new</i> |
| 9            | 9            | ENYA THE MEMORY OF TREES <i>new</i> |
| 10           | 10           | ENYA THE MEMORY OF TREES <i>new</i> |
| 11           | 11           | ENYA THE MEMORY OF TREES <i>new</i> |
| 12           | 12           | ENYA THE MEMORY OF TREES <i>new</i> |
| 13           | 13           | ENYA THE MEMORY OF TREES <i>new</i> |
| 14           | 14           | ENYA THE MEMORY OF TREES <i>new</i> |
| 15           | 15           | ENYA THE MEMORY OF TREES <i>new</i> |
| 16           | 16           | ENYA THE MEMORY OF TREES <i>new</i> |
| 17           | 17           | ENYA THE MEMORY OF TREES <i>new</i> |
| 18           | 18           | ENYA THE MEMORY OF TREES <i>new</i> |
| 19           | 19           | ENYA THE MEMORY OF TREES <i>new</i> |
| 20           | 20           | ENYA THE MEMORY OF TREES <i>new</i> |

| THIS<br>WEEK | LAST<br>WEEK | SINGLES                             |
|--------------|--------------|-------------------------------------|
| 1            | 1            | ENYA THE MEMORY OF TREES <i>new</i> |
| 2            | 2            | ENYA THE MEMORY OF TREES <i>new</i> |
| 3            | 3            | ENYA THE MEMORY OF TREES <i>new</i> |
| 4            | 4            | ENYA THE MEMORY OF TREES <i>new</i> |
| 5            | 5            | ENYA THE MEMORY OF TREES <i>new</i> |
| 6            | 6            | ENYA THE MEMORY OF TREES <i>new</i> |
| 7            | 7            | ENYA THE MEMORY OF TREES <i>new</i> |
| 8            | 8            | ENYA THE MEMORY OF TREES <i>new</i> |
| 9            | 9            | ENYA THE MEMORY OF TREES <i>new</i> |
| 10           | 10           | ENYA THE MEMORY OF TREES <i>new</i> |
| 11           | 11           | ENYA THE MEMORY OF TREES <i>new</i> |
| 12           | 12           | ENYA THE MEMORY OF TREES <i>new</i> |
| 13           | 13           | ENYA THE MEMORY OF TREES <i>new</i> |
| 14           | 14           | ENYA THE MEMORY OF TREES <i>new</i> |
| 15           | 15           | ENYA THE MEMORY OF TREES <i>new</i> |
| 16           | 16           | ENYA THE MEMORY OF TREES <i>new</i> |
| 17           | 17           | ENYA THE MEMORY OF TREES <i>new</i> |
| 18           | 18           | ENYA THE MEMORY OF TREES <i>new</i> |
| 19           | 19           | ENYA THE MEMORY OF TREES <i>new</i> |
| 20           | 20           | ENYA THE MEMORY OF TREES <i>new</i> |

**FRANCE** (SNEP/IFPI 1/21/96)

| THIS<br>WEEK | LAST<br>WEEK | SINGLES                             |
|--------------|--------------|-------------------------------------|
| 1            | 1            | ENYA THE MEMORY OF TREES <i>new</i> |
| 2            | 2            | ENYA THE MEMORY OF TREES <i>new</i> |
| 3            | 3            | ENYA THE MEMORY OF TREES <i>new</i> |
| 4            | 4            | ENYA THE MEMORY OF TREES <i>new</i> |
| 5            | 5            | ENYA THE MEMORY OF TREES <i>new</i> |
| 6            | 6            | ENYA THE MEMORY OF TREES <i>new</i> |
| 7            | 7            | ENYA THE MEMORY OF TREES <i>new</i> |
| 8            | 8            | ENYA THE MEMORY OF TREES <i>new</i> |
| 9            | 9            | ENYA THE MEMORY OF TREES <i>new</i> |
| 10           | 10           | ENYA THE MEMORY OF TREES <i>new</i> |
| 11           | 11           | ENYA THE MEMORY OF TREES <i>new</i> |
| 12           | 12           | ENYA THE MEMORY OF TREES <i>new</i> |
| 13           | 13           | ENYA THE MEMORY OF TREES <i>new</i> |
| 14           | 14           | ENYA THE MEMORY OF TREES <i>new</i> |
| 15           | 15           | ENYA THE MEMORY OF TREES <i>new</i> |
| 16           | 16           | ENYA THE MEMORY OF TREES <i>new</i> |
| 17           | 17           | ENYA THE MEMORY OF TREES <i>new</i> |
| 18           | 18           | ENYA THE MEMORY OF TREES <i>new</i> |
| 19           | 19           | ENYA THE MEMORY OF TREES <i>new</i> |
| 20           | 20           | ENYA THE MEMORY OF TREES <i>new</i> |

**SPAIN** (IFPI/AVE 1/22/95)

| THIS<br>WEEK | LAST<br>WEEK | SINGLES                             |
|--------------|--------------|-------------------------------------|
| 1            | 1            | ENYA THE MEMORY OF TREES <i>new</i> |
| 2            | 2            | ENYA THE MEMORY OF TREES <i>new</i> |
| 3            | 3            | ENYA THE MEMORY OF TREES <i>new</i> |
| 4            | 4            | ENYA THE MEMORY OF TREES <i>new</i> |
| 5            | 5            | ENYA THE MEMORY OF TREES <i>new</i> |
| 6            | 6            | ENYA THE MEMORY OF TREES <i>new</i> |
| 7            | 7            | ENYA THE MEMORY OF TREES <i>new</i> |
| 8            | 8            | ENYA THE MEMORY OF TREES <i>new</i> |
| 9            | 9            | ENYA THE MEMORY OF TREES <i>new</i> |
| 10           | 10           | ENYA THE MEMORY OF TREES <i>new</i> |
| 11           | 11           | ENYA THE MEMORY OF TREES <i>new</i> |
| 12           | 12           | ENYA THE MEMORY OF TREES <i>new</i> |
| 13           | 13           | ENYA THE MEMORY OF TREES <i>new</i> |
| 14           | 14           | ENYA THE MEMORY OF TREES <i>new</i> |
| 15           | 15           | ENYA THE MEMORY OF TREES <i>new</i> |
| 16           | 16           | ENYA THE MEMORY OF TREES <i>new</i> |
| 17           | 17           | ENYA THE MEMORY OF TREES <i>new</i> |
| 18           | 18           | ENYA THE MEMORY OF TREES <i>new</i> |
| 19           | 19           | ENYA THE MEMORY OF TREES <i>new</i> |
| 20           | 20           | ENYA THE MEMORY OF TREES <i>new</i> |

**NETHERLANDS** (Schilling Music Top 500 1/22/95)

| THIS<br>WEEK | LAST<br>WEEK | SINGLES                             |
|--------------|--------------|-------------------------------------|
| 1            | 1            | ENYA THE MEMORY OF TREES <i>new</i> |
| 2            | 2            | ENYA THE MEMORY OF TREES <i>new</i> |
| 3            | 3            | ENYA THE MEMORY OF TREES <i>new</i> |
| 4            | 4            | ENYA THE MEMORY OF TREES <i>new</i> |
| 5            | 5            | ENYA THE MEMORY OF TREES <i>new</i> |
| 6            | 6            | ENYA THE MEMORY OF TREES <i>new</i> |
| 7            | 7            | ENYA THE MEMORY OF TREES <i>new</i> |
| 8            | 8            | ENYA THE MEMORY OF TREES <i>new</i> |
| 9            | 9            | ENYA THE MEMORY OF TREES <i>new</i> |
| 10           | 10           | ENYA THE MEMORY OF TREES <i>new</i> |
| 11           | 11           | ENYA THE MEMORY OF TREES <i>new</i> |
| 12           | 12           | ENYA THE MEMORY OF TREES <i>new</i> |
| 13           | 13           | ENYA THE MEMORY OF TREES <i>new</i> |
| 14           | 14           | ENYA THE MEMORY OF TREES <i>new</i> |
| 15           | 15           | ENYA THE MEMORY OF TREES <i>new</i> |
| 16           | 16           | ENYA THE MEMORY OF TREES <i>new</i> |
| 17           | 17           | ENYA THE MEMORY OF TREES <i>new</i> |
| 18           | 18           | ENYA THE MEMORY OF TREES <i>new</i> |
| 19           | 19           | ENYA THE MEMORY OF TREES <i>new</i> |
| 20           | 20           | ENYA THE MEMORY OF TREES <i>new</i> |

| THIS<br>WEEK | LAST<br>WEEK | SINGLES                             |
|--------------|--------------|-------------------------------------|
| 1            | 1            | ENYA THE MEMORY OF TREES <i>new</i> |
| 2            | 2            | ENYA THE MEMORY OF TREES <i>new</i> |
| 3            | 3            | ENYA THE MEMORY OF TREES <i>new</i> |
| 4            | 4            | ENYA THE MEMORY OF TREES <i>new</i> |
| 5            | 5            | ENYA THE MEMORY OF TREES <i>new</i> |
| 6            | 6            | ENYA THE MEMORY OF TREES <i>new</i> |
| 7            | 7            | ENYA THE MEMORY OF TREES <i>new</i> |
| 8            | 8            | ENYA THE MEMORY OF TREES <i>new</i> |
| 9            | 9            | ENYA THE MEMORY OF TREES <i>new</i> |
| 10           | 10           | ENYA THE MEMORY OF TREES <i>new</i> |
| 11           | 11           | ENYA THE MEMORY OF TREES <i>new</i> |
| 12           | 12           | ENYA THE MEMORY OF TREES <i>new</i> |
| 13           | 13           | ENYA THE MEMORY OF TREES <i>new</i> |
| 14           | 14           | ENYA THE MEMORY OF TREES <i>new</i> |
| 15           | 15           | ENYA THE MEMORY OF TREES <i>new</i> |
| 16           | 16           | ENYA THE MEMORY OF TREES <i>new</i> |
| 17           | 17           | ENYA THE MEMORY OF TREES <i>new</i> |
| 18           | 18           | ENYA THE MEMORY OF TREES <i>new</i> |
| 19           | 19           | ENYA THE MEMORY OF TREES <i>new</i> |
| 20           | 20           | ENYA THE MEMORY OF TREES <i>new</i> |

**NETHERLANDS** (Schilling Music Top 500 1/22/95)

| THIS<br>WEEK | LAST<br>WEEK | SINGLES                             |
|--------------|--------------|-------------------------------------|
| 1            | 1            | ENYA THE MEMORY OF TREES <i>new</i> |
| 2            | 2            | ENYA THE MEMORY OF TREES <i>new</i> |
| 3            | 3            | ENYA THE MEMORY OF TREES <i>new</i> |
| 4            | 4            | ENYA THE MEMORY OF TREES <i>new</i> |
| 5            | 5            | ENYA THE MEMORY OF TREES <i>new</i> |
| 6            | 6            | ENYA THE MEMORY OF TREES <i>new</i> |
| 7            | 7            | ENYA THE MEMORY OF TREES <i>new</i> |
| 8            | 8            | ENYA THE MEMORY OF TREES <i>new</i> |
| 9            | 9            | ENYA THE MEMORY OF TREES <i>new</i> |
| 10           | 10           | ENYA THE MEMORY OF TREES <i>new</i> |
| 11           | 11           | ENYA THE MEMORY OF TREES <i>new</i> |
| 12           | 12           | ENYA THE MEMORY OF TREES <i>new</i> |
| 13           | 13           | ENYA THE MEMORY OF TREES <i>new</i> |
| 14           | 14           | ENYA THE MEMORY OF TREES <i>new</i> |
| 15           | 15           | ENYA THE MEMORY OF TREES <i>new</i> |
| 16           | 16           | ENYA THE MEMORY OF TREES <i>new</i> |
| 17           | 17           | ENYA THE MEMORY OF TREES <i>new</i> |
| 18           | 18           | ENYA THE MEMORY OF TREES <i>new</i> |
| 19           | 19           | ENYA THE MEMORY OF TREES <i>new</i> |
| 20           | 20           | ENYA THE MEMORY OF TREES <i>new</i> |

**NETHERLANDS** (Schilling Music Top 500 1/22/95)

|    |    |  |
|----|----|--|
| 4  | 6  | JOHN HALLYDAY: PARADISE DREAMS <i>new</i>  |
| 5  | 5  | ACT OF BONE THE BRIDGE <i>new</i>  |
| 6  | 4  | JOHN KASHEIM: HISTORY: PART PRESENT AT FUTURE—BOOK 1 <i>new</i>  |
| 7  | 5  | BEATLES: UNDISCOWLED 1 <i>new</i>  |
| 8  | 8  | CANNIBALS: NO NEED TO ARGUE <i>new</i>   |
| 9  | 16 | BARBARA HERRICKS: CHANTS DE NOÛL <i>new</i>  |
| 10 | 11 | SOUNDTRACK: THE LAST OF THE MOONKINGS <i>new</i>   |
| 11 | 10 | VARIOUS ARTISTS: SOL EN SÄN <i>new</i>   |
| 12 | 12 | LES ENFIMES: A L'ÉPOQUE DU PASTEUR <i>new</i>  |
| 13 | 13 | ROLLING STONES: STRIPPED <i>new</i>  |
| 14 | 14 | ZUCCHERO: LIPO TO DAVINO <i>new</i>  |
| 15 | 15 | LEGEND: THE WAY WE WALK VOL. 1 <i>new</i>  |
| 16 | 18 | SEAN: BEAVIS: THE STORY MORNING GLORY <i>new</i>   |
| 17 | 17 | MYLES FARMER: ALLEGORIES <i>new</i>  |
| 18 | 19 | MARTIN CARR: GENERATION <i>new</i>   |
| 19 | 19 | NEW: |

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100

| THIS WEEK | LAST WEEK | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | GANGSTA'S PARADISE COOLO FEATURING L.V. <i>WCA</i>             |
| 2         | 2         | EARTH SONG MICHAEL JACKSON <i>WCA</i>                          |
| 3         | 4         | GOLDENYE TINA TURNER <i>WCA</i>                                |
| 4         | 3         | BOONBASTIC SHAGGY <i>WCA</i>                                   |
| 5         | 5         | MISSING EVERYTHING BUT THE GIRL <i>BLANDY</i>                  |
| 6         | NEW       | ONE SWEET DAY MARRIHA CAREY & BOYZ II MEN <i>COLUMBIA</i>      |
| 7         | 5         | MISS SARAVIO PIGEONHOLES SOUND <i>FATHER AND SON RECORDING</i> |
| 8         | NEW       | I GOT SO I FEEL <i>WCA</i>                                     |
| 9         | NEW       | THE AS IS BIRD BEATLES <i>WCA</i>                              |
| 10        | 4         | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 11        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 12        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 13        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 14        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 15        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 16        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 17        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 18        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 19        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 20        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |

### BELGIUM

| THIS WEEK | LAST WEEK | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | GANGSTA'S PARADISE COOLO FEATURING L.V. <i>WCA</i>             |
| 2         | 2         | EARTH SONG MICHAEL JACKSON <i>WCA</i>                          |
| 3         | 3         | GOLDENYE TINA TURNER <i>WCA</i>                                |
| 4         | 4         | BOONBASTIC SHAGGY <i>WCA</i>                                   |
| 5         | 5         | MISSING EVERYTHING BUT THE GIRL <i>BLANDY</i>                  |
| 6         | NEW       | ONE SWEET DAY MARRIHA CAREY & BOYZ II MEN <i>COLUMBIA</i>      |
| 7         | 5         | MISS SARAVIO PIGEONHOLES SOUND <i>FATHER AND SON RECORDING</i> |
| 8         | NEW       | I GOT SO I FEEL <i>WCA</i>                                     |
| 9         | NEW       | THE AS IS BIRD BEATLES <i>WCA</i>                              |
| 10        | 4         | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 11        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 12        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 13        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 14        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 15        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 16        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 17        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 18        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 19        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 20        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |

### DENMARK

| THIS WEEK | LAST WEEK | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | GANGSTA'S PARADISE COOLO FEATURING L.V. <i>WCA</i>             |
| 2         | 2         | EARTH SONG MICHAEL JACKSON <i>WCA</i>                          |
| 3         | 3         | GOLDENYE TINA TURNER <i>WCA</i>                                |
| 4         | 4         | BOONBASTIC SHAGGY <i>WCA</i>                                   |
| 5         | 5         | MISSING EVERYTHING BUT THE GIRL <i>BLANDY</i>                  |
| 6         | NEW       | ONE SWEET DAY MARRIHA CAREY & BOYZ II MEN <i>COLUMBIA</i>      |
| 7         | 5         | MISS SARAVIO PIGEONHOLES SOUND <i>FATHER AND SON RECORDING</i> |
| 8         | NEW       | I GOT SO I FEEL <i>WCA</i>                                     |
| 9         | NEW       | THE AS IS BIRD BEATLES <i>WCA</i>                              |
| 10        | 4         | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 11        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 12        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 13        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 14        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 15        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 16        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 17        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 18        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 19        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 20        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |

### PORTUGAL

| THIS WEEK | LAST WEEK | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | GANGSTA'S PARADISE COOLO FEATURING L.V. <i>WCA</i>             |
| 2         | 2         | EARTH SONG MICHAEL JACKSON <i>WCA</i>                          |
| 3         | 3         | GOLDENYE TINA TURNER <i>WCA</i>                                |
| 4         | 4         | BOONBASTIC SHAGGY <i>WCA</i>                                   |
| 5         | 5         | MISSING EVERYTHING BUT THE GIRL <i>BLANDY</i>                  |
| 6         | NEW       | ONE SWEET DAY MARRIHA CAREY & BOYZ II MEN <i>COLUMBIA</i>      |
| 7         | 5         | MISS SARAVIO PIGEONHOLES SOUND <i>FATHER AND SON RECORDING</i> |
| 8         | NEW       | I GOT SO I FEEL <i>WCA</i>                                     |
| 9         | NEW       | THE AS IS BIRD BEATLES <i>WCA</i>                              |
| 10        | 4         | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 11        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 12        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 13        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 14        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 15        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 16        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 17        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 18        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 19        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 20        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |

### IRELAND

| THIS WEEK | LAST WEEK | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | GANGSTA'S PARADISE COOLO FEATURING L.V. <i>WCA</i>             |
| 2         | 2         | EARTH SONG MICHAEL JACKSON <i>WCA</i>                          |
| 3         | 3         | GOLDENYE TINA TURNER <i>WCA</i>                                |
| 4         | 4         | BOONBASTIC SHAGGY <i>WCA</i>                                   |
| 5         | 5         | MISSING EVERYTHING BUT THE GIRL <i>BLANDY</i>                  |
| 6         | NEW       | ONE SWEET DAY MARRIHA CAREY & BOYZ II MEN <i>COLUMBIA</i>      |
| 7         | 5         | MISS SARAVIO PIGEONHOLES SOUND <i>FATHER AND SON RECORDING</i> |
| 8         | NEW       | I GOT SO I FEEL <i>WCA</i>                                     |
| 9         | NEW       | THE AS IS BIRD BEATLES <i>WCA</i>                              |
| 10        | 4         | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 11        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 12        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 13        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 14        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 15        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 16        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 17        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 18        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 19        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 20        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |

### AUSTRIA

| THIS WEEK | LAST WEEK | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | GANGSTA'S PARADISE COOLO FEATURING L.V. <i>WCA</i>             |
| 2         | 2         | EARTH SONG MICHAEL JACKSON <i>WCA</i>                          |
| 3         | 3         | GOLDENYE TINA TURNER <i>WCA</i>                                |
| 4         | 4         | BOONBASTIC SHAGGY <i>WCA</i>                                   |
| 5         | 5         | MISSING EVERYTHING BUT THE GIRL <i>BLANDY</i>                  |
| 6         | NEW       | ONE SWEET DAY MARRIHA CAREY & BOYZ II MEN <i>COLUMBIA</i>      |
| 7         | 5         | MISS SARAVIO PIGEONHOLES SOUND <i>FATHER AND SON RECORDING</i> |
| 8         | NEW       | I GOT SO I FEEL <i>WCA</i>                                     |
| 9         | NEW       | THE AS IS BIRD BEATLES <i>WCA</i>                              |
| 10        | 4         | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 11        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 12        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 13        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 14        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 15        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 16        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 17        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 18        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 19        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 20        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |

### NORWAY

| THIS WEEK | LAST WEEK | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | GANGSTA'S PARADISE COOLO FEATURING L.V. <i>WCA</i>             |
| 2         | 2         | EARTH SONG MICHAEL JACKSON <i>WCA</i>                          |
| 3         | 3         | GOLDENYE TINA TURNER <i>WCA</i>                                |
| 4         | 4         | BOONBASTIC SHAGGY <i>WCA</i>                                   |
| 5         | 5         | MISSING EVERYTHING BUT THE GIRL <i>BLANDY</i>                  |
| 6         | NEW       | ONE SWEET DAY MARRIHA CAREY & BOYZ II MEN <i>COLUMBIA</i>      |
| 7         | 5         | MISS SARAVIO PIGEONHOLES SOUND <i>FATHER AND SON RECORDING</i> |
| 8         | NEW       | I GOT SO I FEEL <i>WCA</i>                                     |
| 9         | NEW       | THE AS IS BIRD BEATLES <i>WCA</i>                              |
| 10        | 4         | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 11        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 12        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 13        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 14        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 15        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 16        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 17        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 18        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 19        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 20        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |

### HONG KONG

| THIS WEEK | LAST WEEK | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | GANGSTA'S PARADISE COOLO FEATURING L.V. <i>WCA</i>             |
| 2         | 2         | EARTH SONG MICHAEL JACKSON <i>WCA</i>                          |
| 3         | 3         | GOLDENYE TINA TURNER <i>WCA</i>                                |
| 4         | 4         | BOONBASTIC SHAGGY <i>WCA</i>                                   |
| 5         | 5         | MISSING EVERYTHING BUT THE GIRL <i>BLANDY</i>                  |
| 6         | NEW       | ONE SWEET DAY MARRIHA CAREY & BOYZ II MEN <i>COLUMBIA</i>      |
| 7         | 5         | MISS SARAVIO PIGEONHOLES SOUND <i>FATHER AND SON RECORDING</i> |
| 8         | NEW       | I GOT SO I FEEL <i>WCA</i>                                     |
| 9         | NEW       | THE AS IS BIRD BEATLES <i>WCA</i>                              |
| 10        | 4         | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 11        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 12        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 13        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 14        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 15        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 16        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 17        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 18        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 19        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |
| 20        | NEW       | QUEER MADE IN HEAVEN <i>WCA</i>                                |

# WORLD MUSIC CASE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**DENMARK:** As the first Danish jazz artist to release an album in her own right on EMI's prestigious Blue Note label, Cecilie Norby is reaching international ears with her relaxed and self-assured voice. She thrilled the audience at a recent concert in the Purcell Room in London, and in Japan she was voted top female jazz vocalist in the influential *Swing Journal*. The album "Cecilie Norby," which was produced by and features Vietnamese/Danish pianist Nien Lak Doty, was recorded in Copenhagen and New York. It offers a beguiling mixture of self-assured jazz and jazz standards. From ballads such as "Wild Is the Wind" to the upbeat "Girl Talk," her immaculate phrasing and the pristine mix lend the album an unusual clarity. A classically trained singer, the 32-year-old Norby has been a strong presence on the music scene here since the mid-'80s. She made her name as the vocalist and co-composer in jazz-rock group Frontline before becoming a founding member of rock group One Two. Her unusual breadth of experience is complemented on the current album by such international jazz stars as Randy Brecker (trumpet), Billy Hart (drums), and Rick Margitza (soprano saxophone).

NICHOLAS GEORGE

**GERMANY:** Although modern instrumental music is poorly represented in the charts, it is gradually gaining popularity here. One of the most successful nonvocal acts is Hamburg-born multi-instrumentalist Blonker (alias Dieter Geike). Known primarily as a guitarist, Blonker plays all the instruments on his seventh album, "Journey To The Windward Islands" (Prudence), a self-produced, 10-track collection of his own compositions. The gently flowing melodies are delicately shaded by drum and percussion effects, and numbers such as "Take Off," "Oriental Circuit," and "Anchorage" symbolize a journey into the great unknown. A success in Russia, the album has sold 80,000 copies via Moscow-based importer Apostrophe. This follows considerable airplay on Russian radio of an album he recorded two years ago, titled "The Tree Of Life" (it was released in the U.S. on Higher Octave). Meanwhile, Blonker's entire back catalog, which also includes "Fantasia" (1980), "Windmills" (1981), "Homeland" (1983), "Inside" (1984), and "Time To Remember" (1989), has recently been released on CD all over Europe.

ELLIE WEINERT

**FINLAND:** Although few people here are aware of it, Finland is fast becoming a hotbed of international progressive techno music. The scene centers around the innovative, Helsinki-based Sähkö (Electricity) label, which has introduced the world to the league-of-cure king Jimi Tenor (Billboard, Global Music Pulse, July 28, 1995) and which was cited by Iceland's Björk when she was asked to name her favorite music. The latest act from the Sähkö stable to attract international attention is Panonle, a trio from Turku whose first album, "Valkio" (Constant), has been released on the British label Blast First. Panonle's aggressive, minimalist music, which is mostly made of old synthesizers and self-built equipment, has been called "intelligent techno" and "anti-pop music." The band's attitude toward playing live is similarly unorthodox: It has performed in Finnish rock clubs and, on one occasion, in a car moving around London, but not at traditional techno-oriented raves, where the audiences are thought to be too conservative. "We get bottles thrown at us at a rave," says band member Mika Valnio. **ANTI ISOKANGAS**

**BOSNIA/IRELAND:** "The Heart's A Wonder" (Green Linnet) finds Irish singer Tommy Sands being accompanied by the Bosnian Vedran Smailovic. The two who previously performed together in New York to mark the 1,000th day of the siege of Sarajevo, Bosnia, were reunited for the launch of the album and a concert in Derby in the presence of the Bosnian ambassador to the U.K. and Ireland, professor Mohammed Filipovic. Smailovic is renowned as the cellist who, in full evening dress, played on the streets of Sarajevo amid the shelling and sniper fire after the other members of his quartet had been killed. Replying to a CNN reporter who asked if he was crazy, Smailovic said, "You ask me am I crazy? Why do you not ask if they are crazy for shelling Sarajevo while Smailovic plays!" The Derby launch of the album inaugurated a project that unites the Northern Ireland city and Sarajevo for the purposes of cultural exchange and other links. "Derby has become a great international model for self-help in urban regeneration," Smailovic says. "The spirit of the people of Derby never finished despite the troubles... I can think of no more appropriate place to launch my album and to give a concert with the theme of music of healing."

KEN STEWART

**U.K. Gospel/R&B singer Terry Garmon** (Salt In/Analog Records) has been confirmed as one of the performing artists at the ninth World Gospel Music Awards, to be held in London May 25. And although it receives little in the way of mainstream coverage, British gospel is quietly flourishing. Garmon, along with reggae group Pure Silk (currently promoting the gospel single "Potter's House"), recently opened an extra floor of the East London club the *Black Panther* at Chinese gospel nightclub. A host of gospel talent was on display at the first National Gospel Music Awards '94/95, which took place before Christmas at the Shepherd's Bush Empire, London. Performers included Yolanda Adams, Derwin with Nicky Brown, the Wades, Nu Colours, and the London Community Gospel Choir, whose leader, Bazil Ndele, was named for his award for best live director. Among the other winners was the talented singer Dawn Thomas, who advised her fellow gospel artists to "keep focus."

WAKU



## Late Christmas Rush Boosted Flat Canadian '95 Record Sales

■ BY LARRY LeBLANC

TORONTO—Strong year-end sales of titles by Smashing Pumpkins, Alanis Morissette, the Beatles, Garth Brooks, Hootie & the Blowfish, and Shania Twain greatly boosted a flat 1995 sales year, according to major Canadian music retailers and record companies.

Also selling briskly during the Christmas of '95 were titles by such

international acts as Mariah Carey, Silverchair, Enya, the Presidents Of The United States Of America, Madonna, Oasis, Lisa Loeb, Bette Midler, Mandy Patinkin, Alan Jackson, R. Kelly, Def Leppard, and Janet Jackson, as well as the soundtracks to "Friends" and "Waiting To Exhale."

Among the top domestic titles were those by fiddler Ashley MacIsaac, Canadian traditional singer John McDermott, Ginette Reno, Claude



SMASHING PUMPKINS

Dubois, and the Rankin Family as well as dance compilations "Dance Mix '95" and those by DJs MC Mario and Chris Shepherd.

"Christmas turned out better than what was our expectation at the beginning of December," says Roger Whitman, VP of product support for HMV Canada, which operates 86 stores nationally. "It was certainly late. [The rush] happened the week prior to the Christmas weekend. It really went crazy that week and continued through Boxing week [Dec. 26-30]."

"Christmas was late," agrees Tim Baker, buyer with 36-store Sunrise Records. "The first couple of weeks in December we waited. [Sales] picked up the weekend before Christmas and then snowmelted all the way through to year's end. Boxing week was fabulous."

"Christmas came late, but sales finally panned out," says Jason Sniderman, VP of Roblin Distributors, which operates the 100-store Sun Record Man. "Our Boxing Day [Dec. 26] was phenomenal. We had a line for blocks at day at the Yonge Street [Toronto] store. Even albums that hadn't been selling sold clean."

"A surprise for us was that Bette Midler, Mandy Patinkin, and all the John McDermott albums sold," adds Sniderman. "It was stuff we didn't expect to sell."

Countering the view of the late Christmas rush is Lenny Orr, head buyer of 15-store A&B Sound. "Contrary to what you're hearing elsewhere, Christmas was no later than last year. For the past four years, [the Christmas sell-off] has started between Dec. 11 and 13."

Baker singles out the Smashing Pumpkins' "Mellon Collie And The Infinite Sadness" and Morissette's "Jagged Little Pill" for attracting customers during the Christmas season. "The Smashing Pumpkins got a lot of people into the stores, and the Alanis Morissette kicking in certainly helped," he says. "The Morissette is the big, big record, for sure."

"Going into Christmas, we were closing in on 500,000 units on the Morissette album, and we came out at the end of the year with it at 625,000 units," says Stan Kullin, president of Warner Music Canada. "We're now looking at a diamond album [1 million units] for it. We also sold 140,000 Hootie & the Blowfish albums in December," says Doug Chappell, president of Mercury/Polydor. "With these kinds of records, I never know when the end is. I think we can get to a diamond record by March."

Deane Cameron, president of EMI Music Canada, says, "Like other companies, we were holding our breath, because [Christmas sales] all came late. We had good sell on things like the Smashing Pumpkins, which did 40,000 the week before Christmas. We're now at 306,000 units with it. We shipped out 420,000 Beatles albums, and we're now at about 490,000 units. Until Christmas, it looked as if we might have over-shipped on [Paul] McCartney, but Christmas really turned that album around."

Several retailers note that many of the best-performing titles of the last quarter of 1995 were released before the fall and initially performed poorly.

"We expected bigger things from those records back then," says Sniderman. "When people finally made it into the stores [in December], they bought things like Lenny Kravitz and Green Day [Big-name titles] sort of slid in, but everything sold clean in the end. I'm not sitting on huge returns."

Music retailers were quick to list sales disappointments. "The Don Henley was, surprisingly, a stiff," says HMV's 194 Canadian stores. "Other stiff were Lenny Kravitz, Rod Stewart, Meat Loaf, AC/DC, and Tom Cochrane, which was surprising."

"The one that jumps right out as being a stiff is Meat Loaf," says Lane. "Then Lenny Kravitz. The big surprise is how much the Cochrane stiffed. Also disappointing were K.d. lang and Bruce Springsteen."

"Lenny Kravitz was a big disappointment," says Baker. "We thought we might do a little more on it at Christmas, but the stiff didn't happen. Christmas, however, really helped Cochrane. AC/DC was another stiff-ola."

While 1994 Canadian sales were the best in more than a decade, 1995 will be

recalled here as a quiet sales year. Statistics from the Canadian Recording Industry Assn., through the end of November indicate that units shipped in 1995 were up 4% (to 59.1 million from 56.6 million) over the same period in 1995 and that net sales during the period grew 11% (to \$610.2 million from \$548.4 million in 1994).

"We had a modest year in comparison to 1994, which was a record-breaking year," says Brian Robertson, CRIA president.

"1995 wasn't a tremendous growth year for the [Canadian music] industry," says Cameron. "Major labels clawed and scratched for everything we got. We were all asking each other, 'Are you doing any better than us?'"

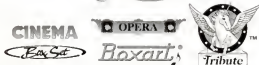
Major retailers indicate that any sales advances from last year's figures were made from new outlets.

"We didn't hit our [sales] target," says Whitman. "When we take into consideration the 10 stores we opened, our business is up, but when you take them out of the equation, we're down 2% from last year on comparable stores."

"Our sales were flat on a store-to-store basis," says A&B Sound's Orr. "As far as the increase we realized, it was in new locations."

"We made last year's [sales] numbers," says Sniderman. "Normally, I'm looking for a 10% increase over the past year. It would have been unrealistic this year, because last year was a phenomenal year. We made it down to the wire, with the main store pulling everybody up."

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# Paul Mauriat

Still touring and recording at 70, the man who penned 'Love Is Blue' is anything but!



A B I L L B O A R D A D V E R T O R I A L

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A photograph of Paul Mauriat, a man with a mustache, wearing a light blue suit and a matching bow tie. He is smiling and clapping his hands. The background is dark.

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# Paul Mauriat Grand Orchestra

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# Paul Mauriat

## THE INTERVIEW

### STILL TOURING AND RECORDING AT 70, MAURIAT IS ANYTHING BUT BLUE.

The week of Feb. 10, 1968, an instrumental track hit the top of Billboard's Hot 100 singles charts and stayed in the No. 1 slot for five weeks. The song, "Love Is Blue," was performed by a Frenchman, Paul Mauriat, who remains the only gallic performer to have ever scored a No. 1 hit single in the States.

At age 70, Mauriat still leads an active career. During three decades, he has established himself as the king of instrumental music, selling millions of records in the world, especially in Japan and South America.

During his long career, he has been associated with artists such as Charles Aznavour, Maurice Chevalier, Henri Salvador and Mireille Mathieu. His first international hit dates back to 1963, with the song "I Will Follow Him," known in France as "Chariot," a title he co-composed under the pseudonym Del Roma. It reached No. 1 on the Billboard Hot 100 as performed by Little Peggy March.

In 1965, Mauriat created "Le Grand Orchestre De Paul Mauriat" and embarked on an international career that has not faded since. He recently met with Billboard's correspondent in France, Emmanuel Legrand, reviewing three decades of success and looking ahead to plans for the future.

**Billboard:** How did you start out in the music field?

**PM:** Mauriat: I was lucky to have a father who played music. When I was between 3 and 4 I started playing piano and was quickly able to play full tunes. My father had the wisdom not to show me around like those brilliant young puppets. He took care of me, and when I was 8, he gave me music lessons. He was a fantastic teacher, always finding the right words. After my 10th birthday, he sent me to the music school in Marseille, and before I reached 15, I earned the First Prize. As our family was modest, I decided to start working, and I applied for a job as a postman and was hired. One day, I went to see my father—he was in 1942, and I was 17—and told him I was offered a job as a hand conductor for 250 francs a day, which was more than he earned. He told me to go for it. I still have that contract—my first.

**BB:** When did you move to Paris?

**PM:** I stayed in Marseille until 1958. I was friends with Franck Pourcel, who comes from Marseille too. He was already established as a composer and instrumentalist as well as a conductor. He really helped me find my way. When I arrived in Paris, I got a job as a hand conductor at the Casino in Enghien, in the Paris suburbs, where I stayed for six months. Then, Pourcel asked me to do the musical arrangements for two songs for Gloria Lasso. Once I did that, he called everybody he knew in Paris, telling them he had found a great young arranger. I did some work with Quincy Jones while he was in Paris studying with Nadia Boulanger and working for Eddie Barclay as an arranger. Quincy encouraged me to continue. I learned a lot from all these great people, including Barclay, who was a master at his job.

**BB:** Your real breakthrough was Aznavour.

**PM:** Yes, indeed. I was blessed to know him. I consider him one of the greatest artists and performers of our time. I did the

arrangements to some 135 songs performed by Charles Aznavour—"La Bohème," "La Mamma," "Tu Taisais Aller" and so many more. We could have continued for a long time, but I was following other paths. I had signed with Philips, which later became Phonogram, and my career was taking off as an instrumentalist. I was touring all year long, and it came to a point when

I had to tell Aznavour I could no longer work with him.

**BB:** When did you start recording on your own?

**PM:** In 1965. The record company was looking for someone to compete with Franck Pourcel, who was the leading figure at that time. I talked to Franck, and he told me there was enough room for everybody. We are still friends—he is 81 now, and what a wonderful man. This is how I started my recording career as Paul Mauriat.

When I signed my contract, I told the record company that I didn't want any artistic director. I wanted to be my own artistic director, which I still am. I had a good reputation as an arranger and I went into the instrumental genre because I was asked to. It was a very busy period for me. I was recording three albums a year and constantly touring.

**BB:** Do you know how many records you've made?

**PM:** No, frankly, I don't know! But I know I have recorded more than a thousand different titles. A lot of people write to me, asking if I could provide them with some of my old recordings on vinyl. Some have become collectors' items. I have tried to store at least one copy of each record.

**BB:** What's the story behind "Love Is Blue"?

**PM:** To be honest, I wasn't very fond of the song [the track composed by André Poppe with lyrics by Pierre Cour] was known in France as "L'Amour Est Bleu," was performed by Vicky Leandros

Continued on Page P-3

## Mauriat In America: A Surprise Single Proved Instrumental To His Success

BY FRED BRONSON

I f you wanted to achieve a No. 1 single in 1968, the conventional wisdom said that you didn't release an instrumental. After all, five years had gone by since an instrumental single had topped the Hot 100—the last one to do so was "Telstar" by the Tornados in January 1963.

That may explain why no one was more surprised than Paul Mauriat when a track from his "Blooming Hits" album (timidly debuted on the Billboard pop singles chart at No. 99 on Jan. 6, 1968, "Love Is Blue" was one of many cover versions on the Philips album, although the song was new to Americans. Written by André Poppe and Pierre Cour as "L'Amour Est Bleu," the song was performed by Vicky Leandros as Luxembourg's entry in the 1967 Eurovision Song Contest, held in Vienna. When the voting was complete, the song ranked fourth (Britain won the contest that year with Sandie Shaw's "Puppet On A String").

**LEANDROS' LUCKER DESTINY**

Most Eurovision songs that come in fourth place are never heard from again, but "L'Amour Est Bleu" had a larger destiny. While

By Feb. 10, 1968, Mauriat's "Blue" was on top of the Hot 100, the first song by a French artist to top the American chart ("Dominique" was sung in French, but the Singing Nun was from Belgium).



Leandros recorded the song in 19 different languages, it wasn't a vocal version that would become an international hit.

By Feb. 10, 1968, Mauriat's "Love Is Blue" was on top of the Hot 100, the first song by a French artist to top the American chart ("Dominique" was sung in French, but the Singing Nun was from Belgium). Two weeks later, there were four different versions of "Love Is Blue" on the chart. Mauriat was joined by Al Martino at No. 57, Claudine Longet at No. 97 and Manny Kellam at No. 100 (two years later, the Dells would incorporate the song into a medley, "I Can Sing A Rainbow/Love Is Blue." It peaked at No. 22).

**PEG MARCHES AFTER PETT**

Ultimately, Mauriat had a five-week run at No. 1 with his blooming hit. It was not Mauriat's first experience of a No. 1 title, although no one realized it at the time. Five years earlier, he had been to the chart summit as a songwriter. Under the pseudonym Del Roma, he was one of the composers of a French song, "Chanson." It became a European hit by Petula Clark, but the song gained international fame when it was translated into "I Will Follow Him" and recorded by Little Peggy March for RCA in 1963.

Eight years later, March was competing in a song festival in Majorca when a man she didn't know came up to her and thanked her for recording "I Will Follow Him." Puzzled, March asked why he was thanking her, and Mauriat revealed for the first time that he was one of the song's composers.

The success of "Love Is Blue" in the U.S. led to an American tour by Mauriat and various television appearances by the orchestra leader who had arranged, conducted and produced many recording sessions in his own country. And when 1968 was over, "Love Is Blue" stood as Billboard's No. 2 single of the year, second only to the Beatles' "Hey Jude." ■

30<sup>th</sup>

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# Paul Mauriat

## MEGA-FANDOM IN JAPAN

FOR A QUARTER CENTURY, PM HAS FOUND A LARGE FAR-EAST FOLLOWING FOR "BEAUTIFUL ORCHESTRATED MELODIES"

BY STEVE MCCLINE

### INTERVIEW

Continued from page P-3

and was the Luxembourg entry for the 1967 Eurovision song contest). The song was published by Philips, so I covered it. It was quite an instant hit. In the U.S., a Minneapolis DJ called Alan Michard started to play the song and asked the audience to react. He was flooded with phone calls. It quickly took off in the whole country.

**BM:** How did you react when you heard the song was on the U.S. charts?

**PM:** I couldn't believe it when the president of Philips told me the song was climbing the Billboard charts. I was astonished, because it illustrates quite well the saying that you're never a prophet in your own country, as it had sold less than 30,000 units in France. In the U.S., we sold 2 million singles and 800,000 LPs. The money was that, in 1967, my contract was about to expire, and someone called [label executive] Lou Reiser and suggested that Philips sign me for an additional three years because he was sure I would score a major hit soon. He was right!

**BM:** Did this success change your life?

**PM:** Of course it did. But I didn't realize at that time what it meant. For me, it was just a name on a listing. And it affected my whole life. But afterwards, I took it as a challenge. I had to prove that I was still able to sell, without the help of a No. 1 hit. Many in the industry said it would be a one-off, but the truth is that I have never stopped recording and selling records. Today, I still sell an average of 800,000 units a year, which by all standards is not bad.



**BM:** Japan looks like your second country. Why is that?

**PM:** I have performed more than 1,000 concerts there. I like Japan and the Japanese public. I think the Japanese are very romantic, and so am I. I remember being the first to announce all my songs in concerts in Japan. This is probably why this relationship has lasted so long with these people. Compared to our Western countries, the musical knowledge of Japanese is amazing. Besides, everything there is wonderfully organized. They are very precise and meticulous, which are qualities I enjoy.

**BM:** What's your recording situation right now?

**PM:** Well, our relationship with PolyGram ended in 1993, and they have the rights to all the back catalog. I have, since January 1994, a contract with Pony Canyon in Japan that covers the Japanese market and Southeast Asia. We hold the rights to the rest of the world. Valentin Coupeau, who handles my business operations, went to Japan and met with the different record companies. At Pony Canyon, they told him, "We want him." So we cut a deal. It is a very dynamic company. The deal with Pony goes through 1997, and we cover them all six albums. We agree on artistic projects. Everything is decisions in Paris and London, and the final artistic decisions are always mine.

**BM:** How involved are you in the recording of these albums?

**PM:** Totally involved, and I like it. I choose the songs and the musicians. I conduct the recording sessions. I do the arrangement, and I am in there for the mixing. I used to do albums covering hit songs, now I am more into theme albums—like music for films, music from a certain period or from a country.

**BM:** Do you still tour?

**PM:** I had given up touring, because I thought that, at my age, I should take some time to enjoy the pleasures of life, to listen to music. But I missed the joy of living the music onstage and I decided to embark on another tour. Nothing beats the music onstage. In the next months, I'll tour. I'll finish the album I am recording for a mid-1996 release and then I'll try to keep a mezzo-tempo rhythm to fully live my life. ■

TOKYO—in the late '60s, when few foreign musicians took the Japanese market seriously, Paul Mauriat made a special effort to win the hearts of music lovers in this country. The result has been a deep and long-lasting relationship between the French band leader and his legions of Japanese fans, who over the years have bought a total of 15 million Mauriat albums.

Mauriat's commitment to the Japanese market was evident from the word go.

"I was in the audience of the first show of his first tour here in 1969," recalls Tats Nagashima, who at that time was working for promotion company Kyodo Kikaku (predecessor of Kyodo Tokyo).

"After the opening number, I was shocked when Paul made a three-minute speech in perfect Japanese without notes or any guidance."

"He had brought with him a musician-comedian called

"I was in the audience of the first show of his first tour here in 1969. After the opening number, I was shocked when Paul made a three-minute speech in perfect Japanese without notes or any guidance."—Tats Nagashima

'Gaston,' and during the show he did a 10-minute skit with him—again in perfect Japanese," Nagashima continues. "For a world-renowned artist to take the time to memorize all this Japanese was, at the time, unthinkable. The audience really loved and appreciated it."

### 23 TRIPS EAST

Through the 1970s, Mauriat became a familiar figure on the Japanese concert scene. To date he has toured Japan some 25 times, which puts him in the same league as such other hardy perennials such as the Ventures.

One unique aspect of Mauriat's success in the Japanese market is the important role played by merchandising. Cufflinks, neckties, handkerchiefs and various other goods emblazoned with the "PM" logo are always on sale at his concerts and are eagerly bought by fans seeking souvenirs of a very special listening experience.

Nippon Phonogram (now Mercury Music Entertainment) served as Mauriat's Japanese licensee from 1969 until Tokyo-based label Pony Canyon signed a worldwide master-rights deal with Mauriat in 1993.

### MAURIAT AT THE MOVIES

In January, Mercury will release two more Mauriat compilations from its extensive back catalog. The first comprises the 25 tunes most popular with his Japanese fans, and the second is made up of movie theme songs that have been given the PM treatment.

Toshiaki Arai, chief director of MME's international pop department, says that Mauriat's Japanese fan base is very different from those of other foreign performers.

"They're not people who usually listen to foreign music," he says. "They just like beautiful orchestrated melodies." Another fact is that fans worked in Mauriat's favor. Arai points out, is that the instrumental nature of his music makes it much easier for Japanese fans to relate to, as opposed to being confronted with lyrics in a foreign tongue.

### BY PONY TO CHINA

Pony Canyon, which in the last few years has developed a strong

network of affiliates in Southeast Asia, plans to aggressively market Mauriat's music in the region, including mainland China, according to Tatsu Ozu, general manager of Pony Canyon's International A&R department. Distribution to the rest of the world is handled through Mauriat's management, which has joint ownership with Pony Canyon of some of his masters.

"In the countryside, older people love his style of orchestration," says Ozu, who stresses the long-term appeal of the Mauriat catalog. Pony Canyon is now assembling.

Pony Canyon International A&R staffer Jun So says, "We're not talking about normal pop-rock fans here. We're talking about everyday 'ji-chans' and 'baa-chans' (grandies and grandpas'). Even if you are Mariah Carey, you don't get these people. His concerts could be the only concert that people go to all year."

"He has worked this market carefully over 25 years and toured



Mauriat in Ginza, Tokyo, November 1983

extensively in smaller cities in Japan, and he was open to ideas like playing Japanese cities," Sato adds. "I think he lessened his ego and adjusted to the market. He worked hard to stay familiar with everyday people and tried to get away from the trends that change."

### BEASTS AND BODYGUARDS

Mauriat's first trip for Pony Canyon was an album compiling his versions of tunes by Japanese pop duo Chage and Aska (to Pony Canyon act).

"Then we released an album of new recordings of some of his famous tunes, like 'Love Is Blue' and 'El Bambino,'" Ozu adds. His newest release on the label is an album of themes from recent movies such as "Beauty And The Beast," "Aladdin" and "The Bodyguard."

Mauriat's upcoming visit to Japan is his first in a number of years, and to capitalize on that, Pony Canyon is releasing a special "Japan tour" album. His Japanese tour kicks off Jan. 31 in Tokyo.

"Selling the CDs at the venue

is a very big chance for us," says

Ozu, noting that Mauriat will

play 15 concerts in 14 days.

"This is a very big chance for us,"

compared to the previous ones."

Last April, Mauriat, together

with Franck Pourcel, Raymond

Lefevre and Francis Lai, recorded

a special charity CD called

"Quarier For Kobe" to aid the

Japanese Red Cross in relief

work in the earthquake-dam-

aged western Japanese city.

Nike Nakamura of concert-

promotion company Kyodo

Tokyo says Mauriat's tour is

being promoted through TV and

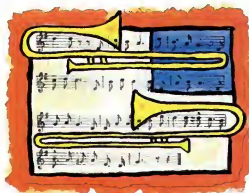
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### JAPAN '96: Paul Mauriat On Tour

|         |    |           |
|---------|----|-----------|
| AMC     | 21 | TOKYO     |
| FEB. 1  | 1  | TOKYO     |
| FEB. 2  | 2  | NAKANU    |
| FEB. 3  | 3  | MIYU      |
| FEB. 4  | 4  | YOKOHAMA  |
| FEB. 5  | 5  | ICHIKAWA  |
| FEB. 6  | 6  | NAKAYA    |
| FEB. 7  | 7  | NAKAYAMA  |
| FEB. 8  | 8  | OSAKA     |
| FEB. 9  | 9  | OSAKA     |
| FEB. 10 | 10 | KOBE      |
| FEB. 11 | 11 | TOKYO     |
| FEB. 12 | 12 | YAMAGUCHI |

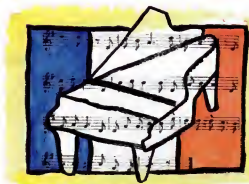
# Paul Mauriat Anniversary Collection



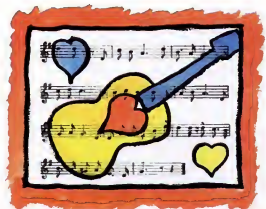
AMERICAN HIT COLLECTION



1965-MY FIRST RECORDINGS



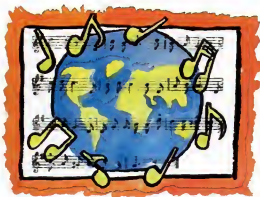
FRENCH HIT COLLECTION



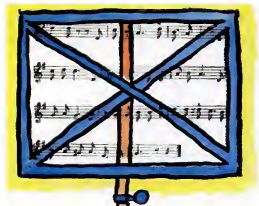
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H. Ueda, M. Hasegawa, Y. Ogasawara, S. Hoshino,  
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N. Sasaki, M. Eroh, T. Mori, V. Geiger, A. Terabayashi,  
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*Valentin Coupeau*





# MUSIC WITH A French Twist

BY EMMANUEL LEGRAND

**T**he French music market is showing impressive signs of artistic renewal, as a new generation of artists emerges, bringing new blood, sounds and attitudes to the local scene.

These new artists have freed themselves from playing a style of music tied solely to Anglo-American origins—escaping the Johnny Hallyday syndrome, you might say.



## MUSICAL MELTING POT

Unlike previous generations, these new acts have in fact blended Anglo-American music with their own vision and culture. In short, their roots are as much in the sounds of Serge Gainsbourg, Serge Reggiani or Jacques Brel as in Dr. Dre, as much Georges Brassens and Leo Ferré as The Clash or Nirvana.

This creative rejuvenation can be witnessed mainly through four major genres: rap, hardcore rock, techno and chanson—where new acts are taking control.

"A few years ago, each time French artists tried something in a genre other than chanson, the result was far from convincing," observes Laurence Toutiou, managing director of Delabel.



MC SOLAAR



IAM

"Artists have matured and are no longer delivering hybrid copies of American music, but something really original—which rivals Anglo-American acts when it comes to production standards."

Another factor that helps explain the surge of this new generation is the evolution of the French audience, which has been exposed to a wider variety of styles in recent years. "I think the French public is much more open to novelty than five years ago," says Michael Wijnen, general manager of EastWest France. "When I look at what we've signed, I see things we would not have done three or four years ago because the market wasn't there."

Isidore Brothé, general manager of

*(Continued on page 50)*

# Appreciation OF FINE French Artists

## MOUSSE

Album: "Bois"  
Record Company/Distributor: PIAS  
Publisher: Polygram Music  
Booking Agent: Help Kane

Christophe Miossec, from the City of Brest in Brittany, is regarded as one of the most original new singers to emerge on the French scene in years.

"We received a tape from him and did not ask ourselves if it was chanson or rock or whatever—we simply loved it," says Isidore Brothé, general manager of Play It Again Sam (PIAS), Miossec's first album, "Bois," won rave reviews and even earned him the grand prize in the chanson category in competitions staged by the city of Paris. Those familiar with his work were not surprised when he

didn't attend the awards ceremony. Miossec's success owes as much to his "no bull" attitude as to his music, which is mostly acoustic with harsh and angry lyrics. The album to-date has sold 35,000 units, and he will record his second album early this year.

## SILMARILS

Album: "Silmarils"  
Record Company/Distributor: EastWest  
Publisher: You Music/Murrayfield Music  
Manager: Jean-Benoît de Monthion  
Booking Agent: Altes

Michael Wijnen, general manager of EastWest, recalls signing this hardcore rock band after he heard a demo tape. "I thought it was so

*(Continued on page 52)*

# French Rap

## The Evolving Radio Industry Is Faithful To French Artists

BY EMMANUEL LEGRAND

The French FM-radio industry is only 15 years old, but it has grown from a messy and unprofessional business—begun with the liberalization of airwaves in 1981, after decades of government control—to one of the strongest commercial radio industries in Europe. French radio groups have expanded into other European countries, providing the music industry with a powerful promotional tool.

What characterizes France, compared to its neighboring countries, is its tradition of political and economic conservatism. The main radio operators have set up national networks, covering most of the territory with the same programs and leaving little room for local independent stations.

Faithful to the French tradition of centralization, radio in France is dominated by three private radio groups: Luxembourg-based CLT, with RTL, RTL2 and Fun Radio; Europe 1 Communications, which is part of media giant



group Martia Hachette, with Europe 1, Europe 2 and RFM; and NRJ, the most profitable radio group in France, owned by Jean-Paul Baudecroux, with NRJ, Cherie FM and Kirex Et Chansons.

Two other groups are government-owned and compete with private operators: RMC, with RMC, Radio Nostalgie and Montmartre FM, which is due to be privatized soon; and Public broadcasting corporation Radio France, which includes France Inter, France Info, France Musique, France Culture, FIP and over 20 local stations.

### FAITHFUL TO FORMATS

The main reason for this concentration is the search by each radio group for different programs to attract all the main audience demographics—and mainly the 25-to-39 demes. The programs fall primarily into three formats.

Full-service stations like RTL, Europe 1 and France Inter offer a mix of news, entertainment, games and music programming. These are the oldest stations operating in France, and, even if RTL is the leading station in France, the power of these outlets has been declining during the past decade.

Top 40 stations include NRJ, the leading FM network, Fun Radio and Skyrock, co-owned by its founder Pierre Bellanger and the Filipacchi group. These stations target mainly 15- to 25-year-olds, although their audience can be older. These three stations are the most-courted outlets by all record companies for their powerful grip on young audiences. The musical programming consists mainly of current pop and rock, with an emphasis on heavy rock and techno for Fun, and rap and rock for Skyrock, while NRJ is more mainstream.

Among the adult-contemporary stations are Europe 2, Radio Nostalgie, Cherie FM, RFM and RTL2. This is probably the most competitive sector in radio, targeting the 25-to-39 demes. Their programming is a mix of new hits and golden classics, with an emphasis on French music.

All the radio stations in France are obligated to broadcast a

### FRENCH TWIST

(Continued from page 49)

Play It Again Sam (PIAS), points out that "creativity has always existed in France, but this is a time when we are more bands than ever emerging—and with far better quality than before."

### RAP AND HARDCORE

The most visible aspect of this trend is the development of the French rap scene, which has seen dozens of acts following in the footsteps of Supreme NTM and MC Solaar, including IAM, Alliance Ethnik, M'Carthy, Fabe, Mellowman, Sone E MC, and Les Sages Poetes De La Rue, to name a few. Toutou notes that there is "a real French touch in rap," which already has had a series of success stories.

Rap has benefited from the combination of record companies ready to produce and develop this genre and radio stations finding in this music a modern sound in tune with their audience needs.

"For radio stations, rap is practical and efficient," says Columbia A&R director Didier Varrod. "It's good material that then pays off without taking too many risks."

Less commercially successful than rap, the hardcore scene—with the seminal indie bands the Thugs and Noir Desin acknowledged as godfathers—is also mushrooming, with the advent of bands like No One Is Innocent, Lolofofa, Simaritis, Drive Blind, Burning Heads, Slay, One-Eyed Jack, Cut The Navel String and No Man's Land. In recognition of this scene, indie label XLIII Records in late 1995 set up a specialized label called 13, which has released a compilation of hardcore acts and a half-dozen albums so far.

Stephane Saunier, manager of France's Roadrunner Records office, which has a local roster of a half-dozen acts, says this scene is mostly based on touring and has little support from radio stations.

"All these bands are building a following through their live appearances," Saunier explains. "The audience for this music is growing. International recognition is happening: the Thugs are better known in America than here. Steve Albini has produced Slay, and the quality of the music and production values are higher than ever."

For Michel Wajsb, who signed Simaritis to EastWest, the consumers of this kind of music are more album-oriented, which proves to be an asset. "This public buys albums and goes to concerts, which means that it is quicker to establish such acts. But risk is a quicker burnout if you tour too much," says Wajsb, who adds that the lack of radio support is not a limit if it is balanced with concerts and videos.

### DANCE AND CHANSON

The creative explosion is also affecting the French dance scene. If French dance-music production has been considered a joke to Anglo-American professionals, the new techno/jungle scene, still in its infancy, is attracting growing interest. Personalities such as Laurent Garnier and Saint Germain are becoming hot properties. Duff Punk, an unsigned techno duo who has released only a couple of EPs and was the revelation of the Transmusicales music festival, is one of the hottest acts courted by every label, including those from the U.K.

"Although it is quite recent, it is a very active movement, with a creativity specific to France," says Maya Masseheul, who is setting up Virgin France's own techno division. This scene also sees a rise in new techno

labels producing local acts—F. Communications, P'shent, P.O.F. (Product Of France) and Step 2 House, among others.

The new chanson revival has seen the arrival of newcomers like Dominique A., Miossec and Sildain Vannet whose writing and composing is in the tradition of classical chanson, but whose attitude is more rock.

"These artists have their roots in Brassens, Brel and Ferré, but have listened to The Jam or the Sex Pistols," says Jean-Luc Marre from PIAS. "The result is typically French, with very powerful lyrics and a punk attitude."

Alain Ariau, general manager of Virgin's sublabels Hostile and Week-End, says that "new-hardcore, metal, and structured movements, emerging from a real underground scene, with its own networks, media outlets and distinctive audience. But he doesn't view this "new chanson" as a movement in the same fashion. "This genre is much more based on independent personalities and individual talent and cannot be attached to a real movement," he says.

### INDEPENDENT SPIRIT

Globally, what also makes this emerging scene distinctive is the fact that, while many of these new acts are tied up by majors, most of them are tied to independent labels. Masseheul says new techno labels are consistently created by these newcomers, with just a couple of products to deliver. "With a home studio, you can produce music at a low cost, press a couple thousand EPs, distribute them and then go on," he says.

The music industry, and especially independent distributors and labels, are finding in these trends new sources of talent that is naturally attracted to the indie attitude and way of doing business.

"These bands have a different view of the business," says Isidore Borbat at PIAS. "They are already mature, they know what they want to do. It's a different approach to things, and it's the indie spirit. There's a community idea and feelings between these bands and the indie labels."

Eric Morand, founder with Laurent Garnier of F. Communications, is equally impressed by the vitality of the French indie scene. "Labels are emerging from nowhere; it's very exciting," says Morand. "All these movements—dance, hip-hop, ragga, rap and even hardcore rock—are giving birth to new labels. A new generation of indie labels is being founded—often the same people—is coming to maturity."

Adds Morand, "I am convinced that five years from now, the French independent scene will be stronger than ever—if they have not been absorbed by the major players are already waiting in the shadows and starting to court these new labels. It's a source of pride, because it shows that this is where things are happening, but we have to be careful. I am absolutely confident the scene will develop and transform the French music landscape."

Many fear that the French market will not be able to absorb this new wave of acts. Signs of saturation have already started to appear in the rap genre. "There are too many albums released, some of which should be better than others, some of which are not properly worked," says one A&R director.

"We are invaded by tapes of rap music, and it's getting tougher to find the real talent behind that," comments Wajsb at EastWest.

Some within the industry, like Varrod at Columbia, have the feeling that this new rap scene will be able to evolve to toward a more vocal style—new jack swing and trip-hop—which will open up the genre.

Little room to hardcore bands, with few exceptions.

For Ariau at Virgin, it is hard to find the limit of what the market can or cannot absorb. "When the rap wave started, everybody said, 'There's room for only one act; and look what happened,'" he notes. "Experience has proven that the market can absorb a lot more acts than people can sustain four or five big sellers and a crowd of average sellers."

Even with such a lively scene, label executives know that nothing can be taken for granted. Who won't have guessed, for example, that Céline Dion, with an album that epitomizes French variety, would be 1995's best-seller?

"You never know what the future can be," says Varrod. "The success of Dion can be viewed as the revenge of variety, but the result is that everybody is now trying to find the new Dion. But the generalization has been made on the Pixies and Sonic Youth, as well as Ferrat, Ferre and Reggiani, will probably soon deliver some knock-out talents."

### VITAL STATISTICS

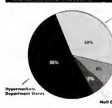
Population: 58 million  
 Spending on music: \$1.15 billion  
 Per capita sales (weekly): \$33.6  
 Per capita sales (monthly): 2.2 units  
 CD playing percentage: 63.5%  
 Source: IFPI

### RECORD SALES TRENDS

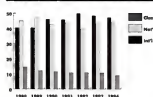
|       | 1980  | 1989  | 1990  | 1991  | 1992  | 1993  | 1994  |
|-------|-------|-------|-------|-------|-------|-------|-------|
| Value | 2,778 | 4,827 | 5,355 | 5,404 | 5,941 | 6,291 | 6,499 |
| Units | 75.8  | 96.6  | 102.5 | 104.1 | 105.1 | 106.6 | 112.8 |

(Value in billions of French francs and offset units in millions)  
 (Source: SNEP, fall 1993 figures not yet available)

### MAJOR MUSIC COMPANIES



### PERCENTAGE RESPONSE BY GENRE



Source: SNEP, fall 1993 figures not yet available



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# France

Manager: Alexis-Alexandre Tjalling  
Booking Agent: Gorance

Menelek is a Cameroun-born rapper who comes from the suburbs of Paris, where he met MC-Solo. His first recording was a song on the Virgin compilation "Cool Session," produced by Solari's DJ Jimmy Jay, which attracted the attention of record companies. Menelek's soul-jazz tune "Quelle Aventure," recorded with No Se, became a huge hit in France in early 1995. It was later added to his first album, "Phénoménik," produced by Jay and licensed to Sony Music's new imprint Soul Circle/SMALL, which landed another hit, "Toto Baigne." His cool rapping style is not very far from Solari's, and his music is definitely radio-friendly. Philippe Deslandes, GM of SMALL, says he was interested in the personality of Menelek as much as in his music.

**ALLIANCE ETHNIK**  
Album: "Simple Et Funky"  
Record Company/Distributor: Delabel/Virgin  
Publisher: Delabel Editions  
Manager: Michel Labonne  
Booking Agent: Altes

Alliance Ethnik is 1995's 2nd most successful new French rap band—due mostly to the band's "simple and funky" music and its invitation to have fun. So far, the album "Simple Et Funky" is heading for platinum (300,000 units) and has landed three hits: "Respect,"



MIORSEC



SÉBASTIEN



ALLIANCE ETHNIK



LOLOFOFORA



MANO SOLO



DOMINIQUE A.



THOMAS FERSEN



LOLOFOFORA

**MANO SOLO**  
Album: "Les Amours Sombres"  
Record Company/Distributor: Enki/West

Mano Solo's first album, "La Marnuile Nue," followed by "Les Amours Sombres," introduced a talented new singer exuding pain and anger. His hard-hitting words and music were in the pure tradition of French cabaret, borrowing from various styles—musette with accordion, tango and flamenco.

His lyrics are based on his own life. A former junkie, Mano Solo is HIV-positive. Last October, he told the audience attending his concert at the Bataclan that he would no longer perform on stage. He said, "I had good and bad news. The good news is that I am no longer seropositive; the bad news is that I have AIDS." Solo will now concentrate on writing and promoting his book publishing company. And his two records will remain burning testimonies of the end of their careers.

**DOMINIQUE A.**  
Album: "La Mémoire Nue"  
Record Company/Distributor: Lithium/Virgin  
Publisher: Delabel Editions  
Booking Agent: Charles Desnoize (Olympic)

Dominique A. started to attract attention with a home-recorded album distributed by an indie label, before recording the album "Si Je Connais Harry," which earned him a strong reputation as composer and performer. His third album, "La Mémoire Nue," was welcomed by weekly music magazine *Les Inrockuptibles* with a provocative headline: "The French Chanson You Will Not Be Ashamed To Like." Dominique A. has reached a new level of artistic maturity with this album and is now selling to a larger public, with sales over 35,000 units. One word describes his style: simplicity. His songs sometimes sound like

## FRENCH ARTISTS

strong I couldn't let it pass," says Wippen. The band went into the studio with producer Clive Martin to record 12 abrasive songs for the debut album, all sung in French. The first single, "Cours Vite," was treated with a provocative video that (after some editing) received heavy airplay on music channels in France. "I think Sébastien is one of the few bands in this genre that will be around a long time," says Wippen.

**LOLOFOFORA**  
Album: "Lolofofora"  
Record Company/Distributor: Hostile/Virgin  
Publisher: PolyGram Music  
Manager: Bruno Ponge  
Booking Agent: Gorance

This hardcore band toured, recorded and produced an EP and built up an audience

before looking for labels. Alain Artaud, GM of Hostile, Virgin's "wacky" subsidiary, contacted the band after he read a piece about them in *Billboard* and offered them a recording deal. Unlike many other bands in this genre, Lolofofora has chosen to sing in French rather than English. For Hostile, they cut an album that reflects their social and political consciousness as well as their commitment to a rough sound. It has so far sold 30,000 units, and the band is already working on a second album. "They have a no-compromise attitude, which is not always easy to deal with but preserves their integrity," says Artaud.

**MENELEK**  
Album: "Phénoménik"  
Record Company/Distributor: Jimmy Jay Records/SMALL/Sony Music  
Publisher: BMO Music Publishing

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# Music Video FEELS THE French cinematic touch

BY PATRICK FRATER

## MYLENE FARMER NEW ALBUM "anamorphosée"

ballads with minimalist arrangements.

### THOMAS FERSEN

Album: "Les Ronds De Carotte"  
Record Company/Distributor: WEA  
Music  
Publisher: Thierry Maspatis Music  
Manager: Vincent Freuebe  
Booking Agent: Camus & Camus (France)  
Toulouse

In the late 1970s, Thomas Fersen was a punk, spitting at Stomix during her concerts. After a few years, he decided to get back to a more traditional way of expression and embraced French chanson. "Today," says Fersen, "to be punk is [to be] singing in French." His piano-bar-chamber-style music came to public attention in 1993 with his first album, "Le Bal Des Oiseaux," which earned him a Victoire De La Musique award in 1994 as best up-and-coming male singer. In 1995, he released "Les Ronds De Carotte," an album that mixes subtle melodies and poetic lyrics. His first album sold 50,000 units, and the second has reached 54,000 units so far. Fersen will be performing at MIDEM with Arno And The Niz.

### LOKUA KANZA

Album: "Wapi Iki"  
Record Company/Distributor: RCA/IMG  
Music  
Publisher: pœmusik  
Manager: Dominique Mizan  
Booking Agent: La Generale

Lokua Kanza, whose mother was from Rwanda and father from Zaïre, played guitar for Magma Ilunga and Bay Zena before going out on his own. He first came to attention as a solo performer two years ago with

an album he produced with the backing of his tour manager, Dominique Misslin, and his publicist, Isabelle Lemaun. The album, striking for the quality of Kanza's songwriting and the grace of his voice, was later licensed to RCA, and Kanza was given full latitude to record his second album, in which he reveals other sides of his talent. Unlike work from other African artists, his music is free of traditional percussion but marked by complex vocal melodies. "This album is a synthesis of my influences," says Kanza. "Of course, this music tells where I come from, but it is more than that."

### LAURENT GARNIER

Album: "Shot In The Dark"  
Record Company/Distributor: F. Communications/PIAS  
Music  
Publisher: Basic Groove  
Manager: Eric Moreau  
Booking Agent: F. Communications

Laurent Garnier made his *Lulu* as DJ at Manchester's La Tenda in 1988, and step-by-step he has become the leading figure of the French house/techno movement, travelling around the world. He recorded his first EP in 1991, and not until 1994 did he record his first album, "Shot In The Dark." With partner Eric Moreau, Garnier created the label F. Communications, which releases his own records as well as titles by other artists. A six-track record called "Baby Tranz" was released in December. Garnier's work has received rave reviews in the U.K. press (*IB*, *Gravex*, *Puncher*, *The Wire*, *NME*), and an appearance by him in Paris clubs is a much-awaited rendezvous. ■

While locals carp that MTV manages to attract only modest audiences in France, and that the hiring of a French director for the recent MTV Europe Music Awards was simply a politically correct move, few international viewers of the November show staged in Paris could have been anything but impressed by the visual delights served up by director Eric Coignoux.

Entrusted with handling MTV's image for its biggest bash of the year, Coignoux is better known as one of France's top music video directors. Notably, that same evening, MTV recognized French creativity by presenting an award to Michel Gondry, as best filmmaker for the Massive Attack video "Protection."

### TALENT SHOWS

Bursting with creative talent, the French video industry has grown substantially since its mid-1980s launch, but its sophistication remains something of an open secret.

"Every year, there are 100 or 150 videotapes produced that cost up to FF 250,000 (\$52,000). The market just should not be like that," says Georges Bernann, arguably the most important French video producer and head of the Anglo-French Partizan Midi Minit group. "Under normal circumstances, there should be 15 made with very normal budgets."

Bernann's operation counts international headline bands, such as Radiohead and Massive Attack, among its clients, as well as local acts Laïke Foly and Jean-François Coen. He also has secured some of the most creative new directors, among them Gondry.

Partizan Midi Minit is one of the largest and most diversified production companies. It produces an average of 15 videos per year in France, 20 in the U.K. and up to 10 in its operation in New York. Other French production companies tend to be much smaller, are typically built around one or two star directors, are more concentrated on the local market and specialize in producing nothing but videos and perhaps some commercials.

Arnaud Morin's Televestments is more typical of French clip producers, as is Boudy Productions, which until recently was part-owned by star video director Jean-Baptiste Mondino.

Other companies are using their experience in video to enter TV production or the film business. For example, it took 13 years for Fabrice Calu, founder of Program 33, one of the leading clip-production companies in France, to produce his first feature film. Program 33 is also counting on making a bigger impression on the international market. Lanny Desdarmiers, head of video clips, says, "Although we work with the French divisions of all the major international labels, that does not mean their London offices always think of us straight away. But once record companies get to see what we are capable of, they are usually much more interested."

One of the reasons Georges Bernann at Partizan Midi Minit is convinced that there is a market for French video production is that French directors tend to be more creative than their Anglo-Saxon counterparts, he says, for reasons that have much to do with the nature of the French music industry.

The most telling element may be that French music (like French acting) is not performance-oriented, but more conceptual in approach. If the need for conceptual thinking gives the French video directors a creative edge, their growing numbers have much to do with the peculiarities of the French music scene.

Unlike most other Western European countries, France boasts a terrestrial broadcaster, M6, which broadcasts 40% musical content, the majority of which is French material. It also has a solidly established cable channel, MCM Euromusic, which gives video clips high visibility.

By law, French broadcasters also pay for use of videotapes. "This means that a producer can be sure of covering part of his costs from TV," notes Bernann.

Record labels based in France have little problem recommending local clip directors. "There is a certain French touch" to directors who are very creative, possibly more perfectionistic than foreign directors and particularly good at making a modest budget go a long way," says Pascal Chesnot, head of video production at Arista France. "We have used French directors for a number of Spanish groups, such as Azúcar and Los Del Rio. There is no doubt that French video directors have a lot to offer artists from abroad." ■

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### HIGH FIDELITY

Continued from page 50

minimum of 10% French content as of Jan. 1 of this year. This is the result of a law that passed in 1994, which was strongly supported by the music industry as a whole but deeply resented by radio operators.

So far, the networks expressing the strongest resistance about the quotas have been the hit stations, which complain that French production is not important enough in quantity and quality to meet these requirements without a mandatory quota. (Hit stations used to play less than 10% French material, which is one of the reasons the law was passed).

For record companies, these national radio networks are the most important promotional outlets, because they reach a wide audience in all territories. A song picked by NRJ, Fun and Skyrock has a good chance of becoming a major hit.

But if there are many candidates, few are elected. French music programmers have followed by the book what the U.S. radio industry has demonstrated for years. Tight playlists are seen as the key to programming success—to the great despair of the music industry. ■



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## WEA Remains Top U.S. Music Distributor In '95 Indies Closing Gap On No. 1 With High Marks In Classical, Rap

BY ED CHRISTMAN

NEW YORK—WEA, the perennial leader in distribution market share, improved on 1994's industry-leading total by half a percentage point in 1995. It finished with a 21.6% share, generating strong showings in alternative, country, and hard rock. But the 5 percentage point lead it had in 1994 has been cut in half by independent distributors, which, collectively, gained more than three percentage

points to finish with a 19.2% share and close out the year as No. 2 in distribution, the same ranking they had last year.

In other areas, WEA leaped into first place among country-album distributors, finishing with a 23.1% share, more than 5% ahead of BMG Distribution. But WEA tumbled out of the top spot in R&B albums to finish third, behind PGD and Sony Music Distribution.

The market-share rankings are determined by Hartsdale, N.Y.-based

SoundScan, which collects point-of-sale information from retail and rack accounts on all formats and configurations. SoundScan tracks sales at stores that account for approximately 85% of U.S. music sales and then projects totals for the entire U.S. market.

Total market share is based on unit sales of all music configurations and formats. The market share for country and R&B consists of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres. The 1995 market-share totals are for the year beginning Jan. 2 and ending Dec. 31. 1995 is the first year since 1992 that WEA has experienced growth in total market share. In 1992, WEA claimed 24% of the market; in 1993 it had slipped to 21.7%; it finished last year with 21.1%.

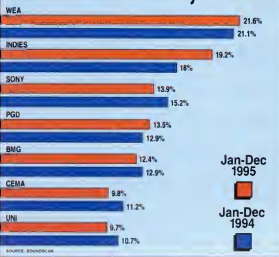
WEA distributed two of the three best-selling albums in 1995: Hootie & the Blowfish's "Cracked Rear View," which sold more than 7 million copies to be the top-selling album last year; and Alanis Morissette's "Jagged Little Pill," which sold 4.2 million copies to become the No. 3 album of 1995.

Other multimillion-selling albums distributed by WEA were Green Day's "Dookie," which moved 2.6 million units last year; Bush's "Sixteen Stone," which sold 2.3 million units last year; and John Michael Montgomery's eponymous set, which sold about 2 million copies.

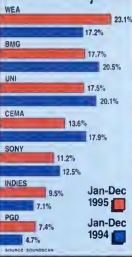
WEA was the No. 1 distributor in the following categories: "current" market share, which tracks only titles issued in the previous 15 months; alternative albums; hard rock albums; and country albums.

Independent distributors collectively continue to be the fastest-grow-

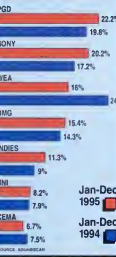
Total U.S. Market Share By Distributor



U.S. Market Share By Distributor: Country Albums



U.S. Market Share By Distributor: R&B Albums



ing player in terms of total market share. Since 1992, their share has grown 7.5 percentage points to 19.2%. In 1993, they had a 14.9% share, and last year that grew to 16%. If the indie sector continues to grow at this rate, it could rival WEA next year for the top spot.

Top-selling independently distributed albums included Bone Thugs-N-Harmony's "E. 1999 Eternal," the Disney soundtracks to "Pocahontas" and "The Lion King," Mannheim Steamroller's "Christmas In The Air," Offspring's "Smash," the soundtrack to "Friday," Alison Krauss' "Now That I've Found You: A Collection," and The Dogg Pound's "Dogg Food." Each of these moved more than 1 million units.

Further contributing to the indie sector's market share was its industry-leading distribution rankings for

classical titles, those on the Hentsekers' Albin chart, and rap albums.

Sony Music finished 1995 at No. 3 in terms of market share; its 13.9% share is down from the 15.2% the company claimed in 1994. Sony had two albums among the industry's top 25 for the year: Mariah Carey's "Daydream" and Michael Jackson's "HIStory: Past, Present And Future—Book I."

PGD tallied a 13.5% share, a slight increase over last year's 12.9%. Among its big-selling titles for 1995 were Boyz II Men's "II," Shania Twain's "The Woman In Me," Blues Traveler's "Four," the Cranberries' "No Need To Argue," and Sheryl Crow's "Tuesday Night Music Club." BMG Distribution came in fifth, with a 12.4% market share, down one-half of a percentage point from last

(Continued on page 60)



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# BEST-SELLING RECORDS OF 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND PACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  
SoundScan

## Albums (Over 1 Million)

| TITLE—Artist—Label/Distributing Label                            | Units Sold |
|--|------------|
| CRACKED REAR VIEW—Hootie & The Blowfish—Atlantic                 | 7,000,000  |
| CRAGGYSEXCOOL—TLC—LaFace/Arista                                  | 4,800,000  |
| JAZZY LITTLE FILL—Alania Morissette—Maverick/Warner Bros.        | 4,200,000  |
| DAYDREAM—Mariah Carey—Columbia                                   | 3,900,000  |
| THE HITS—Garth Brooks—Capitol Nashville                          | 3,800,000  |
| THROWING COPPER—Live—Radioactive/MCA                             | 3,500,000  |
| II—Boyz II Men—Motown  | 3,400,000  |
| ANTHOLOGY I—Beasties—Apple/Capitol                               | 2,900,000  |
| HELL FREEZES OVER—Eagles—Geffen                                  | 2,800,000  |
| THE WOMAN IN ME—Shania Twain—Mercury Nashville                   | 2,800,000  |
| DANGEROUS MINDS—Soundtrack—MCA                                   | 2,600,000  |
| DOOKIE—Green Day—Reprise/Warner Bros.                            | 2,600,000  |
| SIXTEEN STONE—Bush—Trauma/Interscope/AG                          | 2,300,000  |
| FOUR—Blues Traveler—A&M  | 2,300,000  |
| FRESH HORIZONS—Garth Brooks—Capitol Nashville                    | 2,200,000  |
| WAITING TO EXHALE—Soundtrack—Arista                              | 2,100,000  |
| UNDER THE TABLE AND DREAMING—Dave Matthews Band—RCA              | 2,100,000  |
| EAST 1999 ETERNAL—Bone Thugs-N-Harmony—Ruthless/Relativity       | 2,000,000  |
| NO NEED TO ARGUE—Craneberries—Island                             | 2,000,000  |
| JOHN MICHAEL MONTGOMERY—John Michael Montgomery—Arista           | 2,000,000  |
| FOCAHONTAS—Soundtrack—Walt Disney                                | 2,000,000  |
| THE LION KING—Soundtrack—Walt Disney                             | 1,900,000  |
| HISTORY: PAST, PRESENT AND FUTURE BOOK I—Michael Jackson—Epic    | 1,900,000  |
| 21ST CENTURY NIGHT MUSIC CLUB—Sheryl Crow—A&M                    | 1,900,000  |
| CHRISTMAS IN THE AIR—Mannheim Steamroller—American Gramophone    | 1,800,000  |
| BALANCE—Van Halen—Atlantic                                       | 1,800,000  |
| MELON COLLEGE AND THE INFINITE SADNESS—Smashing Pumpkins—Virgin  | 1,700,000  |
| SMASH—Ollivier—Epitaph   | 1,700,000  |
| ME AGAINST THE WORLD—2Pac—Interscope/AG                          | 1,700,000  |
| MIRACLES—THE HOLIDAY ALBUM—Kenny G—Arista                        | 1,700,000  |
| DREAMING OF YOU—Selena—EMI Latin                                 | 1,700,000  |
| ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION—White Zombie—Geffen | 1,600,000  |
| TRISTE LILLY—Natalie Merchant—Elektra/REG                        | 1,600,000  |
| VITALITY—Pearl Jam—Epic  | 1,600,000  |
| THE GREATEST HITS COLLECTION—Alan Jackson—Arista                 | 1,600,000  |
| GREATEST HITS—Bruce Springsteen—Columbia                         | 1,600,000  |
| FLUID—Soundtrack—Priority  | 1,500,000  |
| PRIP FICTION—Soundtrack—MCA                                      | 1,400,000  |
| BATMAN FOREVER—Soundtrack—Atlantic                               | 1,400,000  |
| FORREST GUMP—Soundtrack—Epic Soundtrax                           | 1,200,000  |
| MY LIFE—Mary J. Blige—Uptown/MCA                                 | 1,200,000  |
| YES I AM—Melissa Etheridge—Island                                | 1,200,000  |
| FRAGMENTS—Silverchair—Epic                                       | 1,200,000  |
| GAMES REDNECKS PLAY—Jeff Fausworthy—Warner Bros.                 | 1,200,000  |
| ALL I WANT—Tim McGraw—Curb                                       | 1,200,000  |
| MTV UNPLUGGED IN NEW YORK—Nirvana—DGC/Geffen                     | 1,200,000  |
| NOW THAT I'VE FOUND YOU—Alison Krauss—Rounded                    | 1,200,000  |
| SIX—Sawyer—ZTT/Sire/Warner Bros.                                 | 1,200,000  |
| WILDFLOWERS—Tom Petty & The Heartbreakers—Warner Bros.           | 1,200,000  |
| MEDUSA—Annie Lennox—Arista                                       | 1,200,000  |

|  |           |
|--|-----------|
| GREATEST HITS—Bob Seger & The Silver Bullet Band—Capitol | 1,200,000 |
| BRANDY—Brandy—Atlantic                                   | 1,200,000 |
| NOT A MOMENT TOO SOON—Tim McGraw—Curb                    | 1,200,000 |
| COLLECTIVE SOUL—Collective Soul—Atlantic                 | 1,200,000 |
| R.KELLY—R. Kelly—Jive                                    | 1,200,000 |
| GREATEST HITS 1985-1995—Michael Bolton—Columbia          | 1,100,000 |
| DESIGN OF A DECADE 1984/1996—Janet Jackson—A&M           | 1,100,000 |
| BESTTIME STORIES—Madonna—Maverick/Sire/Warner Bros.      | 1,100,000 |
| ANOTHER NIGHT—Real McCoy—Arista                          | 1,100,000 |
| THE SHOW, THE AFTER PARTY, THE HOTEL—Jodeci—Uptown/MCA   | 1,100,000 |
| THIS IS HOW WE DO IT—Montell Jordan—PMP/RAL/Island       | 1,100,000 |
| INSONNIAC—Green Day—Reprise/Warner Bros.                 | 1,000,000 |
| WEEZER—Weezer—Geffen                                     | 1,000,000 |
| DOGG FOOD—The Dogg Pound—Death Row/Interscope/Priority   | 1,000,000 |

## Singles (Over 500,000)

| TITLE—Artist—Label/Distributing Label                            | Units Sold |
|--|------------|
| GANGSTA'S PARADISE—Coolio—A&M Soundtrax/MCA                      | 2,500,000  |
| FANTASY—Mariah Carey—Columbia                                    | 1,500,000  |
| ONE SWEET DAY—Mariah Carey—Columbia                              | 1,300,000  |
| WATERFALLS—TLC—LaFace/Arista                                     | 1,200,000  |
| BOOMBASTIC/IN THE SUMMERTIME—Shaggy—Virgin                       | 1,200,000  |
| DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)—Monica—Roc-A-Fella | 1,200,000  |
| ONE MORE CHANCE—The Notorious B.I.G.—Bad Boy/Arista              | 1,100,000  |
| FEAR LIKE ME—Adina Howard—MCA East/West/Epic                     | 1,000,000  |
| EXHALE—Whitney Houston—Arista                                    | 1,000,000  |
| THIS IS HOW WE DO IT—Montell Jordan—PMP/RAL/Island               | 1,000,000  |
| YOU ARE NOT ALONE—Michael Jackson—Epic                           | 1,000,000  |
| HEY LOVER—LL Cool J—Def Jam/RAL/Island                           | 900,000    |
| I GOT 5 ON IT—Luniz—Nas Tribe/Virgin                             | 800,000    |
| BABY—Brandy—Atlantic   | 800,000    |
| I'LL BE THERE FOR YOU—Method Man—Def Jam/RAL/Island              | 800,000    |
| BIG POPPA—The Notorious B.I.G.—Bad Boy/Arista                    | 800,000    |
| CANDY RAIN—Soul For Real—Uptown/MCA                              | 800,000    |
| CREEP—TLC—LaFace/Arista  | 800,000    |
| RUNAWAY—Janet Jackson—A&M  | 800,000    |
| KISS FROM A ROSE—Seal—Warner Bros.                               | 700,000    |
| DREAM MAMA—2Pac—Interscope/Atlantic                              | 700,000    |
| KEEP THEIR HEADS BINGIN'—Dr. Dre—Priority                        | 700,000    |
| COLORS OF THE WIND—Vanessa Williams—Hollywood                    | 700,000    |
| SCREAM—Michael Jackson—Epic                                      | 700,000    |
| RED LIGHT SPECIAL—TLC—LaFace/Arista                              | 700,000    |
| I WISH—Skee-Lo—Sunshine/Scotti Bros.                             | 600,000    |
| HAVE YOU EVER REALLY LOVED A WOMAN—Bryan Adams—A&M               | 600,000    |
| TOTAL ECUPE OF THE HEART—Nicki French—Critique                   | 600,000    |
| FREENK'N' (PART II)—Jodeci—Uptown/MCA                            | 600,000    |
| HE'S MINE—Mase/Steel—Curb/RAL/Island                             | 600,000    |
| I CAN MAKE YOU LIKE THAT—All-4-One—Blitz/Arista                  | 600,000    |
| YOU REMIND ME OF SOMETHING—R. Kelly—Jive                         | 600,000    |
| TAKE A BOW—Madonna—Maverick/Sire/Warner Bros.                    | 500,000    |

## Hootie's 'View' Is Best-Selling Album Of 1995

### Coolio's 'Paradise' Is The Top Single

NEW YORK—Hootie & the Blowfish's "Cracked Rear View" was by far the best-selling album of 1995, outpacing the No. 2 title, TLC's *CrazySexyCool*, by more than 2 million units.

The Atlantic recording group racked up sales of slightly more than 7 million units last year, while TLC's *Paradise* sold 4.8 million. Alania Morissette's "Jagged Little Pill" was the only other album to sell more than 4 million copies this year. Three albums sold more than 4 million units in 1995, the same number that accomplished the feat in 1994.

Overall, 64 albums sold more than 1 million units in 1995, down from the 69 titles that accomplished the feat in 1994. Nineteen titles went beyond the 2 million mark in 1995; in 1994, the multimillion-sellers list consisted of 24 titles.

Meanwhile, the number of singles selling more than 500,000 units continued its decline last year, with 38 reaching that milestone. The previous year, 48 titles sold more than 500,000 units, while in 1995, 58 titles achieved that sales plateau.

The best-selling single for the year was Coolio's "Gangsta's Paradise," which sold a whopping 2.5 million units, about 1 million more than were sold of Mariah Carey's "Fantasy."

### BASIS FOR THE LIST

The list of the best-selling singles and albums on this page is based on rounded sales projections supplied by SoundScan. The information differs from that of the 1995 year-end sales chart in Billboard's Dec. 23 issue because of the varying time periods used to compile the information.

The lists in this issue are compiled from sales during the period from Jan. 2 to Dec. 31, while the Billboard year-end charts utilize a December-November year in order to prepare all charts in time for use by the record and radio industry during the year-end holiday period.

The album list contains all titles that sold 1 million or more copies during 1995, while the singles list contains those that sold more than 500,000 units, with sales being rounded to the nearest 100,000. Conforming with standard Billboard policy, all single and album configurations are counted equally, with maxi-singles and multi-album sets counted as individual units.

For singles and albums released before Jan. 1, 1995, the totals shown reflect sales from 1995 only and do not include figures from the previous year.

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## newsline...

**MUSICLAND STORES** plans to sell 30% of its video sell-through chain, Suncoast Motion Picture Company, in an initial public offering of 3 million shares of stock. Established in 1986, the mall-based Suncoast chain now has 412 stores in 46 states and Puerto Rico. Proceeds from the sale will be used to pay down debt. The co-managers of the offering, Donaldson, Lufkin & Jenrette Securities, J.P. Morgan Securities, and Piper Jaffray, have an option to purchase up to 300,000 additional shares from Musicland to cover over-allotments.

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**POLYGRAM FILMED ENTERTAINMENT** plans to acquire the 50% interest it does not own in Gramercy Pictures, a movie distribution company it has co-owned with Universal Pictures, for an undisclosed price. The joint venture was formed in 1992 and has distributed such films as "Four Weddings And A Funeral," "The Adventures Of Priscilla, Queen Of The Desert," and "The Usual Suspects." Universal plans to continue to release some movies through Gramercy, whose distribution is limited to 1,000 theaters in North America.

**BORDERS GROUP INC.** says that sales from superstores open at least one year jumped 9.2% during the nine-week holiday season that ended Dec. 30, compared to the year before. Total sales for superstores rose 14.8% to \$512 million from \$445.9 million in the same period the previous year. The superstores division consists of 116 Borders stores and five Planet Music record shops. The company says 98 of its Borders stores sell music. For Planet Music, holiday sales were relatively flat at \$7.9 million (\$7.8 million the year before). No comp-sales figure was released for Planet Music. Ann Arbor, Mich.-based Borders also operates the mall book retailer Waldenbooks.

**RECOTON**, the consumer electronics accessories supplier, says it plans to acquire International Jensen Inc., a manufacturer of home and auto loudspeakers, for \$8.90 a share in a cash and stock merger. IJI president Robert Shaw will continue to head Jensen's operations for Recoton as the newly named president/CEO of Recoton Audio Corp., the successor to IJI. In other news, Recoton says it has settled a lawsuit with HTP related to infringement of Recoton's patent on wireless speakers and headphones.

**RECOTON**

**WALT DISNEY RECORDS** plans to present a sneak preview of music from the upcoming Disney film "The Hunchback Of Notre Dame" to attendees of the National Assn. of Recording Merchandisers' annual convention in Washington, D.C. The live stage show will commence during the awards luncheon March 25. "Hunchback," Disney's 34th animated film, will be released during the summer.

**UNIVERSAL PICTURES** has formed a three-year deal with writer/director Andrew Bergman and producer Mike Lobell, under which the studio will get first look at all movie projects developed by Lobell/Bergman Productions. The pair have collaborated on 11 movies, including "The Freshman," "Honeymoon In Vegas," and "Strip-tease."

### EXECUTIVE TURNTABLE

**HOME VIDEO.** National Geographic Television in Washington, D.C., appoints George C. Castelli and Becky Mancuso-Winding to its board of trustees. He is a senior adviser with Schroeder Wertheim & Co., and she is senior VP creative affairs, for Sony Wonder.

Marty Dattilo is named Midwest regional sales director at Triboro Entertainment in St. Louis. He was Southwest regional sales manager for Hemdale Entertainment.

**ENTER-ACTIVE.** David Vogler is named VP kids content, for Disney Online in Burbank, Calif. He was execu-



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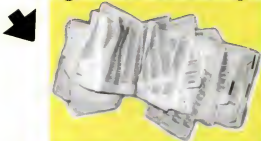


**The Short Of It.** Bobby Short stopped by Tower Records at Trump Plaza in New York to promote his latest album, "Songs Of New York" (Telarc), and his new book, "The Life & Times Of A Saloon Singer." Pictured, from left, are Kaz Ghavami, Tower store manager; Short; and Roger Weinand and Barry Fish, sales representatives at Western Record Sales, which functions as Telarc's sales arm, handling the Tower account.

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## As Snow Falls, Stores Close; Bank Calls In Loan To Spec's

**WINTER WONDERLAND?** The strong sales burst that retailers were enjoying after Christmas ran into a wall—a white wall—as the Northeast was swamped with the largest snowstorm of the last 50 years.

The Washington, D.C., market, according to Howard Appelbaum, president of the Beltsville, Md.-based Kemp Mill chain, was "hit with 24-36 inches of snow, depending on where you are."

The six-store chain was closed Sunday and Monday, Jan. 7-8, and closed stores opened that Tuesday, another snowfall in the afternoon had them shutting early, he reports.

Another problem is that the product flow into the chain's warehouse has been affected by the snow, he adds.

"What can I say about the snow?" Appelbaum rhetorically asks. "It's white, it's voluminous, and there is a preponderance of it."

Elsewhere in that market, suburban superstores such as Best Buy and Circuit City were closed Monday and Tuesday because of unplowed roads.

Ivan Lipton, president of the 160-unit, Milford, Mass.-based Strawbridge, says the storm forced the chain to close all 55 stores in the Washington, D.C., and Philadelphia region. On Monday, things got worse with the chain closing more than 100 stores as the storm moved into New England. On Tuesday, all stores were open, but many closed early. Wednesday at press time, the Boston area was getting more snow, with a total of 6-8 inches expected.

"The thing I couldn't believe was the places that you typically associate as being all snowed in, like Bangor, Maine, and Burlington, Vt., only got a few inches, and all of our stores in those places were open and unaffected by the storm," Lipton reports.

In Albany, N.Y., Trans World Entertainment CFO John Sullivan says the storm affected about 200 of the chain's stores, which were closed on Sunday, although some opened for part of the day on Monday. But thankfully, he says, the storm gave Albany only a light dusting, so product flow in and out of the company's distribution center hasn't been affected.

Dominante in New York City Steve Harman, New York/Philadelphia regional manager for Tower Records/Video, says the snowstorm "has played havoc" with the chain's business. Was Tower forced to close because of the storm?

"Hey, we're Tower Records!" he retorts. The chain's flagship store in Manhattan on 4th Street in the East Village was open Sunday during the storm, he says. Tower finally acknowledged there was a snowstorm by closing at 11 p.m., an hour before its normal closing time.

When it came to talking about stores outside New York City proper, Harman backpedaled a little. The two stores on Long Island closed about 5 p.m. Sunday, and the next day closed about 2

p.m. Even the East Village store closed early Monday, Jan. 7 p.m.

In explaining the break from tradition, Harman says, "We're not even customers, and paramount in our minds was to make sure our employees got home safe, so we closed early."

**CREDIT CHECK:** Spec's Music, the 63-unit, Miami-based chain, has announced that it is in technical default of some loan agreements for the company's revolving credit facility, and as a result, its lender, Nation's Bank, has demanded repayment of all amounts due under the credit agreement.

According to a filing with the Securities and Exchange Commission, Spec's has \$14 million outstanding under its current credit line. Spec's president Ann Lief emphasizes that the chain is "continuing to meet" its payment obligations to both the bank

and suppliers. In the meantime, the chain has begun discussions with other prospective lenders to replace Nation's Bank as the supplier of the

revolving loan facility.

Financial sources suggest that Nation's Bank's call for payment of the loan is probably more a reflection of the bank's concern about music retailing than about Spec's in particular. Many in the financial community currently have a low regard for music retail.

**RETAIL TRACK** hears that the Handelman Co. is ending its affiliation with Sears and closing down its Entertainment Zone operation. According to sources, Troy, Mich.-based Handelman currently runs Entertainment Zones in about 60 Sears department stores and Brand Central outlets, generating annual revenues of about \$20 million. Handelman executives didn't return calls seeking comment.

**BRIGHT LIGHTS:** Retail Track has a funny feeling that Virgin Retail is getting closer to opening its Megastore in New York's Times Square. That store, you might remember, is being billed as the largest record store in the world and is expected to take in about 70,000 square feet. Of course, now-days record stores are really multimedia stores, and the Virgin store will be no exception, as it will carry the latest in entertainment software as well as a mini-bookstore in it.

Virgin is expected to open the store in March, but it is already making its presence known in New York via the store's logo, which has to be the biggest one I have ever laid eyes on. It looks like it's about 40 feet high and 10 feet long, and it has plenty of red and white neon.

In other words, it is one of the most dominating billboards in New York, and if you have ever strolled through Times Square—like Retail Track does every day on the way to work—you know that is quite a statement.

Assistance in preparing this column was provided by Bill Holland in Washington, D.C.



# Plowing Through The Indie-Release Mountain

**CLEARING THE DECKS:** In the aftermath (afterglow?) of the Christmas-season lull, Declarations of Independents usually finds some moments of relative calm in which to wade into the towering stacks of records that are bowing the desktop. The following peek at some recent releases and a couple of forthcoming items just scratches the surface of the indie product mountain, but hey, we're trying.

The holidays tend to bring on an under mood, and we spent some quality time with the superoic sounds of Trans Am and Man Or Astro-Man? Trans Am's self-titled album, coming Jan. 30 on Chicago's Thrill Jockey Records (distributed by Touch & Go), finds the Takoma Park, Md.-based band operating in a rather world some where between surf music and "Red" era King Crimson; the band is a unique blend of hard-gedged guitars and ultracheap Casio keyboards. The album was produced by John McEntire of Tortoise, which we profiled here two weeks ago.

Alabama's sensational cosmic surf outfit Man Or Astro-Man?, which has launched some noteworthy albums off the pad at Bellingham, Wash.'s kooky Estrus Records, has



by Chris Morris

released a lunar six-track EP, "Dehaze Men In Space," via Touch & Go in Chicago. The new side mates the Astros' usual intergalactic surf with fifty samples from sci-fi and educational films. It's a terrific starter set for Astro initiates.

On the blues front, a couple of recent albums showcase young African-American performers cannily working in the country-blues format. Corey Harris' "Between Midnight And Day," from Alligator in Chicago, combines traditional-aware originals with covers of songs by Charley Patton, Robert Johnson, Blind Boy Fuller, Fred McDowell, Tampa Red, and others; Harris is a fine finger-pickin' solid singer who calls up memories of early Taj Mahal.

Guy Davis' similarly styled "Stomp Down Rider" is a live set

from St. Paul, Minn.-based Red House Records. Davis is a gruffer-sounding singer/guitarist who adds harmonics to his arsenal; he also favors Johnson's repertoire, and he throws Blind Willie McTell, Leadbelly, Rev. Gary Davis, and Mance Lipscomb into the stylistic mix, while performing his own material as well. Add Harris and Davis to the growing list of young performers, such as Keb' Mo' and Lonnie Pitche, who've rightly credibly in the vintage blues style.

Among electric blues releases, Melvin Taylor & the Slack Band's self-titled release from Evidence Music in Conshohocken, Pa., merits special attention. Taylor is a top-fight Chicago guitarist who combines the traditional west-side electric style with some zesty Wes Montgomery elements. He has been gigging in near-obscure for more than a decade; one listen to this credling set of covers and so-far originals will make you wonder why he's not mentioned among the top fight of contemporary blues axemen.

We can't get enough of the roots music of Austin, Texas; if you're like us, you should check out hometown label Watermelon Records' nifty compilation "Austin Country Nights." Some familiar acts are here, including Dale Watson, Ted Roddy, the Wagoners, and our favorite yodeler, Don Walser, but the 13-track sampler includes some wonderful surprises, including rough-and-tumble singer/guitarist Mary Catruffello, vocalist Charlie Robinson (whose tart "Sunset Boulevard" highlights the album), and the rockin' Derailleurs (who have a Watermelon debut album, produced by Dave Alvin, due Feb. 27).

Also based in Austin, but of a completely different stripe, is Jo Carol Pierce, who may be familiar to some from her two songs on the 1994 original cast album of the play "Chippily." Pierce's own talents as a monologist and singer-songwriter get the full treatment on "Bad Girls Unleashed By The Truth," a release drawn from her performance piece of the same title on New Orleans' Monkey Hill Records.

This one-of-a-kind combo of spoken-word pieces and affecting folk-country songs, which features such guests as Austin stalwarts David Halley and Stephen Bruton, finds Pierce spinning a strange yarn of sex, religion, and mental illness in the Texas plains. It's a wild, funny and original work of fantastical autobiography.

In the world of reissues, Bar/None Records in Hoboken, N.J., has inaugurated its Retro-Future series, devoted to worthy but obscure American alternative bands. We applaud the label's two-CD compilation devoted to the Embarrassment, a woefully neglected Lawrence, Kan., band that made some jittery, vibrant records during the '80s. The bespectacled four-piece's fine "Hey-day 1979-1983" compiles "hits" and unreleased material, and it's worth every modern rocker's notice. Bar/None has also released Retro-Future compilations devoted to New

York's the Scene Is Now and Hoboken's Tiny Lights.

Rykodisc in Salem, Mass., will enter the lounge-music fray on Feb. 27 with the release of "Shaken Not Stirred," a potent compilation on its new HiFi Recordings subsidiary. The sounds of such swingin' units as James Bond & His Sextet, exotica champ Arthur Lyman, big band maestro Bob Florence, and the In Group (a '60s studio combine that included Glen Campbell and Leon Russell) should get to your head like a well-made martini.

Finally, Vanguard Records in San Jose, Calif., has released a terrific overview of singer/guitarist (and '66 Flag Waving fave) Doc Watson's work for the label, "The Vanguard Years." The four-CD, 64-track compilation covers both live and studio work by the finger-picking master between 1963 and 1968. The fourth disc in the set brings together previously unreleased live material, including some priceless recordings pairing Doc and the late Merle Travis, whose six-string mastery equals that of Watson's and adds to the priceless collection of the finest folk music.

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# At Heart Of Cajun Country, Floyd's Record Shop Has Finger On Region's Pulse

■ BY JIM BESSMAN

VILLE PLATTE, La.—Ville Platte, which means "flat town" in French, lies at the heart of South Louisiana's Cajun prairie country. It's the home of the annual Cotton Festival and the government seat of Evangeline parish, but Ville Platte is also significant in Cajun music, since Floyd Souleau's Floyd's Record Shop is located here on Main Street.

Souleau is pronounced "Swallow," which is the name of his renowned Cajun music label—Swallow Records. The Swallow line is, of course, fully stocked at Floyd's Record Shop, as are its Flat Town Music Co. sister labels Maison de Soul, which specializes in zydeco and blues, and, which is named for Souleau's wife and specializes

in swamp-pop and country, and Ken-A-Dig, a Cajun humor line. But the 2,500-square-foot store carries everything else Cajun, zydeco, and swamp-pop, including related instruments and lifestyle goods.

"People drive through the area looking for this music," says Souleau; even enough, Cecil Fonteneau, the store's retail sales manager for the last 27 years, credits its tourists with evening the CD-to-cassette sales ratio.

"They were within \$10 of each other last Saturday," says Fonteneau. "It averages 60-40 [in favor of] cassettes, though it's slowly progressing to CD. This is a rural area, and Cajun music is still not as available on CD. But the majority of the people from out-of-state buy CDs, and there is more older material being reissued with the new CD releases, so we're getting there."

Currently leading the way at Floyd's are Wayne Toups & Zydeco's "Back To The Bayou" album, which includes the regional hit "Take My Hand," and Keith Frank's "Movin' On Up," with its regional zydeco title-track hit (see story, page 9). Other up-and-coming titles include zydeco accordionist Rosie Ledet's "Sweet Brown Sugar," Cajun country great D.L. Menard's "Cajun Memories," and swamp-pop legend Johnnie Allan's "Essential Collection." But Floyd's also stocks the pop chart hits and is heavy in R&B music, country and older titles.

"We sell as much Percy Sledge, Dr. Domino, and Otis Redding as we do on some new music titles," says Fonteneau, as



he rings up a representative sale of a Cajun Mardi Gras compilation, a set by swamp-pop Tommy McLean; the Boogie Kings' new "Swamp Boogie Blues," which was being played in-store; and an Earl Thomas Conley greatest-hits package.

Floyd's estimated 5,000-plus store titles—culled from the inventory of Souleau's one-stop operation—take up about half the floor display space; the rest is mainly used for electronics hardware.

"We sell a lot of VCRs, TVs, and stereos and take care of the customers after and during warranty, which keeps them from going to Lafayette [La.]," says Souleau, referring to the city 45 minutes away.

A small Cajun boutique area was recently set up in the rear of the store and carries souvenir merchandise, books, and videos. Floyd's also sells Cajun musical instruments, including guitars, fiddles, accordions, and rub-board.

Stocked behind the counter that runs the length of the store are singles, photo books, harmonicas, and other souvenirs, including key chains attached to tiny pepper-gas canisters. Film and other photography supplies are found here; Souleau says that the store probably processes more film than any other place in town.

"We couldn't make it just selling CDs and cassettes," he says. But Souleau's business involves other entities as well, including Floyd's Wholesale Distributing Co., a full-service one-stop of which the record store and its affiliated mail-order business are branches. The one-stop, co-managed by Fonteneau's wife, Cynthia, and Terry Guillory, takes up 6,000 square feet of space behind the store and has been in existence since the '60s.

Souleau, however, has been in retail since 1966, when he opened a small part-time shop next to radio station KPTV Ville Platte, where he was a part-time DJ. The following year, he moved into record production, eventually producing and releasing singles by such Cajun legends as Akas, Roger, Austin Pitre, Adam Hebert, Nathan Abshire, the Balu Brothers, and Lawrence Walker—many of which have since been released by Souleau domestically or by reissue labels overseas.

But Souleau's labels would later enjoy a greater measure of popular success: Rockin' Disney's 1984 *Maison de Soul* recording of "My Hot Town" became something of a national zydeco smash; currently, the Toups & Zydeco's and Frank releases are showing signs of breaking out of the regional home base.

Late in '68, Souleau started Floyd's Wholesale, a small one-stop that became noticeable by servicing South Louisiana jukeboxes and record stores.

"The late Henry Hildebrand of All South Distributors in New Orleans needed somebody 'in the country,' as they

called us, to sell jukebox operators and stores, and he convinced me to become a full-fledged one-stop," says Souleau, who distributes his own manufactured product and acts as a major label fill-in to the 60 "active" accounts that order weekly and the 150 that order monthly.

Expanding into album production in the early '80s, Souleau moved the retail outlet to its current location in 1984. In 1975, he launched Ville Platte Record Manufacturing, a vinyl pressing plant, which thrived but was destroyed in an arson-started fire in 1984. Reborn as Ville Platte Tape & Disc, it now continues the parent's manufacturing of graphics and color printing for cassettes and CDs.

The fire also damaged Flat Town's mail-order operation, which was unable to put out a catalog in time for last year's Christmas season. "This year we got it out real early and got tremendous business from it," says Souleau.

Business at the store, he adds, is up 10% over last year's and up 20% at the one-stop. Such numbers, together with what appears to be a penking of Louisiana's saturated gambling industry's drain on consumer entertainment expenditures, leaves Souleau optimistic.

"It all comes back to the old story: strive to get the artist song material with a hook to make people really relate to the song and buy the record," he says. "It's incredible that we're able to do it in... a little farm community in the middle of nowhere. But if you've got something people want, they'll find a way to get to you."



Floyd Souleau, owner of Floyd's Record Shop, stands near some of the store's extensive selection of Cajun and zydeco music. (Photo: Jim Bessman)

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# Enter\*Active File

BY MERCHANDISE & MARKETING

## CES Exhibitions Reveal ROM Drives For DVD

■ BY BRETT ATWOOD

LAS VEGAS—A number of electronics manufacturers have announced their intention to manufacture DVD-ROM drives, which will bring high-quality, full-motion video and increased storage capacity to computers. The announcements were made at the Consumer Electronics Show, held Jan. 5-8 in Las Vegas.

DVD-ROM drives from Toshiba and Philips are expected in December, and a spokesman for Sony says that his company's DVD-ROM drives will appear "early in 1997." No release dates were available from Pioneer and Thomson.

Although no manufacturer would offer a final price for the DVD-ROM drives, they are expected to retail at \$300-\$400. However, in order for a DVD-ROM-equipped computer to take advantage of the digital audio and video quality of DVD, it will have to contain an analog-to-digital and a digital-to-analog card with a Dolby AC3 Surround Sound decoder. Those hardware requirements will boost the price for PC-based reception platforms using the M2 technology it acquired from the 3DO Co. in 1996. In addition, Sega is reportedly evaluating a prototype of the system and may team with Matsushita for its eventual launch.

As of now, the DVD-ROM manufacturers have touted the idea that multimedia applications could soon be placed on the same DVD still in the conceptual stages of development.

"DVD's significance is such that Thomson plans to establish a manufacturing presence that could possibly include CD-ROMs and an entrance into a new-business segment for the company," Clayton said in CES. "But that decision is still not imminent, since a great deal of evaluation is still required."

In the coming months, Matsushita is expected to announce its plans to release a DVD-based, 64-bit gaming platform using the M2 technology it acquired from the 3DO Co. in 1996. In addition, Sega is reportedly evaluating a prototype of the system and may team with Matsushita for its eventual launch.

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Compaq and IBM were among the computer manufacturers that presented their own DVD-ROM drives at CES. A spokesman for Apple said that the company has not yet made plans to integrate DVD-ROM drives into its computers.

Joseph Clayton, executive VP of Thomson Consumer Electronics and chairman of the board of the Consumer Electronics Manufacturing Assn., says that he expects most of the DVD-ROM computer disc drives to be DVD-based by 1998.

While the future DVD manufacturers trumpet the interactive advantages of the new standard, some software companies are anxious to become more familiar with the format, which is backward-compatible with existing CD-ROM technologies.

"DVD-ROM will form the foundation for what will probably be the most successful next generation of electronic storage devices," says Bobby Kotick, chairman, CEO of Activision.

Philips displayed a prototype of its computer DVD-ROM drive at the Consumer Electronics Show.

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disc that contains a hit film. For example, the film "Jurassic Park" could be bundled with its audio soundtrack and movie-inspired interactive game, all on one DVD disc (Billboard, Sept. 30, 1996).

However, no DVD software titles that incorporate interactivity have been announced for the platform, which aims to be the next-generation standard for CD-based interactive discs.

A spokesman for Disney Interactive said it is just "too early" to discuss dedicated DVD-ROM software development.

Jerry Higgins, VP of CD-ROM Marketing for Irvine, Calif.-based Toshiba Data Products Division, says that he expects many of the existing CD-ROM game titles that incorporate full-motion video to be quickly converted to DVD-ROM.

"We had a lot of developers at [CES] who were anxious to find out as much as they could about developing for the DVD-ROM, so that they will be ready with product soon after it comes out," says Higgins.

Microsoft is examining the possibility of developing software that will run on DVD-ROM drives, says Carl Sorkin, Microsoft director of Windows hardware programs.

Sorkin emphasizes that Microsoft's Windows 95 operating system will easily adapt to DVD-ROM technology. He

notes that Toshiba and Philips demonstrated their DVD-ROM drives using Windows 95.

Activision's Kotick says that the Los Angeles-based software company is already examining the possibilities for DVD-ROM technology in interactive gaming.

"If the market develops, we will be there to support it," says Kotick.



Thomson Consumer Electronics reveals its solution to the debate over whether the living room will ultimately be dominated by the TV or the computer. The RCA Gemini Theatre home-entertainment system combines a large-screen, direct-view television set with a built-in, six-disc DVD drive and wireless keyboard. Don't look for this product store shelves in the coming months, however—a spokesman for the company emphasizes that the product is in the "concept" stage of development.

## CD-ROM/Video Packages Combine Strengths Similar Creates Low-Priced Product Concept

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—How does a video company plan to mix with experience in interactive media get into the CD-ROM business? The answer is simple: by playing to its strengths. In the case of Similar Enterprises, that means making the company's vast video library to create a new product line: CD-ROM/video combo packages, priced at a very attractive \$14.95.

As one of the country's largest producers and distributors of special-interest video, Similar owns or has exclusive distribution rights to 1,200 special-interest and movie titles. "We already own the videos, so all our development costs are taken care of," says Similar president Ed Goetz. The cost of adding a video to the CD-ROM package ranges from 89 cents to \$1.25, this enables Similar to keep the combo pack at a low price point. Similar owns K-level, so adding music to the mix is, likewise, no problem.

The line was launched with nine combo packages: "Apollo Interactive," which covers all the Apollo missions, with emphasis on the notorious Apollo 13; "Science Fiction Bloopers," featuring bloopers from "Star Trek" and other shows; "Hollywood Bloopers"; "Native American Indian Warriors And Chiefs"; "Tidepool To Tundra," an animal/ecology title; "African Wild Animal Safari"; "Road Construction And Big Machinery"; "Beautiful Women" (two volumes); and "Angels." Although the suggested

retail price is \$14.95, the sets are discounted, so many retailers sell them for \$12.35. The best sellers so far have been "Apollo Interactive," which has shipped 45,000 units to date, and "Science Fiction Bloopers," which has shipped 30,000, according to Goetz.

"It's a budget product, but very value-oriented, because it includes the video, which positions the product in a whole different category. Customers really appreciate that extra value," says Julie Tyn, buyer for American Software, a computer software distributor based in Urbana, Ill. "We've seen similar CD-ROM products [without videos] in the same price range that don't do nearly as well. But since Similar added a bonus video and kept the price low, they blow the competition out of the water."

Tyn adds that even though the combo packages were introduced only a couple of months ago, "a lot of our accounts are already reordering it."

The Microcenter software chain, headquartered in Columbus, Ohio, is carrying Similar's combo sets in all of its stores. "We've only had them four weeks, but they're in all 11 of our locations, and they're doing very well," says Scott Stearns, Microcenter's merchandise manager and head of new-product development. Other chains carrying the Similar line include Hastings, Borders Books & Music, Macdonald, Best Buy, ComputerWorld, and MacSoft Warehouse, as well as numerous accounts in Japan, Singapore, and Hong Kong. Similar also offers stand-alone CD-ROMs for \$9.95 each, as

well as two-packs, three-packs, five-packs, and 10-packs, all affordably priced. Similar does not have an in-house interactive division. Instead, the company hires outside firms to develop CD-ROM products from the content of Similar's videos. The company is currently working with software developers Fineline, Chromatica, Lame Ear, and SelectWare but is looking for other development companies to create interactive products. After the product is released, these companies get a royalty from sales.

To promote the new CD-ROM sets, Similar is putting trailers on its videos and has set up a site on the Internet's World Wide Web. Although the Similar product is carried by computer distributors, Similar prefers to sell directly to retailers, which keeps costs down. The goal, says Goetz, is to become the nation's budget-priced CD-ROM company.

"We are a direct-sell company whenever possible," he says. "We know we're going to have a deal with the Egadgets [computer software retailer] of the world, because they carry front-line product. Ours is a budget product. But we think we have a better opportunity to sell to mass merchant accounts directly than a regular software company does, because for 10 years these accounts have been buying videos from us. Right now, CD-ROMs aren't a big category for mass merchants, but as the marketplace grows and people start shopping at Target for software, we have the opportunity to be the major supplier."

## Digital Layouts; CD-ROMs To Go

DIGITAL PROBLEMS: Sam Mateo, Calif.-based Digital Pictures has laid off about 40% of its staff, following weak Christmas sales for some of its titles. Most of the 30 people left go over secretarial and support staff. As a result of the cutback, Digital Pictures is reducing its development of new titles for 1996. The company expects to report about three new titles, but none of its previously announced plans for six new games.

FAST-FOOD PROMOS: Fast-food chains are beginning to include CD-ROM products in their cross-promotional plans. McDonald's is releasing its first CD-ROM cross-promotion with Los Angeles-based Activision. The fast-food chain will distribute several million \$5-off coupons for Activision's "Muppet Treasure Island" CD-ROM in each Happy Meal sold during February. Burger King and Disney Interactive are already offering a mail-in offer for a three-product CD-ROM sampler to Burger King Kids Club members.

WONDERFUL: Compaq and Fisher Price are teaming for a new line of family software and computer peripherals. The Wonder Tools product line, which was announced by Computer Company CEO Eckhard Pfeiffer during his keynote address at the Winter Consumer Electronics Show, will be sold and marketed by both companies in their respective channels.

Using the first preschool offerings—this summer—are the Wonder Tools Keyboard, a brightly colored keyboard with large-sized buttons (\$180), and the Wonder Puffer, a computer mouse that includes a steering wheel, a joystick, and a traffic horn (\$150).

Wonder Tools software titles, which are priced between \$29-\$35, will target children ages 3-7.

ONLINE GOSSIP: Internet addicts who like to gossip for the stars online can now tune into a Prodigy site that is devoted to capturing each week's celebrity sightings in cyberspace. "Chat Soup" contains highlights from each week's celebrity chat sessions throughout the Internet, as well as "digital dirt" from gossip columns.

The Prodigy site appears to be the cyberspace equivalent to the E! Entertainment's "Talk Soup," which condenses highlights from each week's talk-show programs and commentary into a 30-minute program. However, the site is not officially affiliated with the show.

WINDOWS TO GO: Microsoft is sending 100,000 Windows 95 game sampler discs to retailers. The CD-ROM, which is selling for \$9.95, contains samples of 39 games that can be played on Windows 95 computers. Microsoft did not charge the software companies to participate in the game, which is designed to promote the game-playing power of the new operating system. Microsoft's product manager Bill Karszenick.

LOGGING ON: The Enter\*Active File has a new editor. Please send news correspondence and review copies to Brett Atwood at Billboard, 9035 Wilshire Blvd., Los Angeles, Calif. 90036. E-mail should be sent to bret213@ix.netcom.com.



## Chains Envision One-Stop Shopping

Retailers Plan Entertainment Future Beyond Rentals

■ BY STEVE TRAIMAN

NEW YORK—Retail remains the bread and butter of video specialty retailers. But there's increasing evidence that low-priced cassettes, digital videodiscs, and multimedia will put more interesting food on the table this year—and distributors hope to have a key role in rewriting the menu, especially for the expanding publicly held chains that envision themselves as the home-entertainment centers of the next millennium.

Says David Ingram, president of Nashville-based Ingram Entertainment,

"Our priority is to convert every former video rental store account into a one-stop for entertainment."

To some, the push is a prologue to the future. "We've seen the audio market shift from LPs to eight-tracks, to cassettes, CDs, and, now, the new enhanced CDs," says Larry DeVuono, CEO of St. Louis-based Slight & Sound Distributors. "Our video account started renting movies, added eight-bit and 16-bit games, and now have seen sell-through come close to equalling rental dollars."

In multimedia, we see an opportunity for our retailers to become far more than just a videocassette and

game outlet, whether they sell and/or rent. The CD-based Sega Saturn and Sony PlayStation, the expanding catalog of CD-ROM games and 'edutainment,' and the prospect of the DVD in 1997 and beyond offer a slow but growing chance for all our accounts."

Sight & Sound has been handling all cartridge games since the first Nintendo and Sega eight-bit titles hit the market and launched a growing number of accounts into both Saturn and PlayStation during the fourth quarter. "It's been a bit tentative on our part," DeVuono says, "but we've exceeded pro-

(Continued on page 67)



Fans of Jim Morrison and Co. waxed nostalgic at the Virgin Megastore in Los Angeles as they celebrated the release of "The Doors Collection" laserdisc from MCA/Universal Home Video. Doors keyboardist Ray Manzarek helped stage the in-store event (see story, this page). Shown, from left, are Virgin Megastore's Marty Siskin, Manzarek, Uni Distribution's Marvin Mason, MCA's Colleen Benn, Doors guitarist Robby Krieger, and Uni's Don Edwards.

## Doors Break On Through With Laserdisc Collection

■ BY JIM BESSMAN

LOS ANGELES—The promotion behind MCA/Universal Home Video's "The Doors Collection" is extraordinary for a laserdisc, thanks largely to the hyperactive involvement of Doors keyboardist Ray Manzarek. Manzarek, who directed all three of the previously issued videotapes that partially constitute the new laser "Collection," has been busy doing interviews and in-stores in Los Angeles since its Dec. 19, 1995, release and has more activities planned this month in New York.

"You have an obligation as the artist to communicate your product—your art—to the public, and

you have to work in concert with the distributor," says Manzarek. "This is where the industry becomes a great deal of fun."

Manzarek, together with Doors guitarist Robby Krieger and drummer John Densmore, has already thrilled hundreds of Doors fans of all ages at a release date in-store autograph party in the second-floor laserdisc department of the Virgin Megastore in Los Angeles. Brian Regan, spokesperson for Virgin Retail Group/North America, says the Doors members became the first major artists to hold a laserdisc in-store there. The event was heavily promoted on classic rock station KCB's Los Angeles.

(Continued on page 67)

## Studios Set Sights On VSDA Meet; Northeast Blizzard Boosts Rentals

HOLLYWOOD RULES: Look for the studios to take full advantage of the home of the 15th Video Software Dealers Assn. convention, July 10-14. They don't want to miss the boat," says a source.

The majors reportedly have already grabbed the four available evenings for backlot events that will be timed to coincide with the VSDA exhibit and seminar schedule. In a switch from past years, the convention begins on a Wednesday and ends Saturday, ignoring the Sunday start that always featured a Disney extravaganza. Now, VSDA is working on luncheons.

Stots are being filled at a pace well ahead of previous years, but VSDA is doing what it can to prevent charges that it has played favorites. "Everybody had ample time" to apply for sponsorship, we're told. Winners with the privilege of spending upward of \$250,000 to entertain several thousand retailers are being chosen by lottery. There's no way, though, that VSDA can avoid a flurry of complaints from the unlucky.

Attention must also be paid to the choice of convention keynote. Topping VSDA's wish list, we're told, are Michael Eisner of Disney, Michael Ovitz of Universal, and producer-director George Lucas, whose "Star Wars Trilogy" was the sell-through hit of the Christmas season. VSDA dreamt it might get one of the DreamWorks SKG triumvirate—Steven Spielberg, Jeffrey Katzenberg, and David Geffen—but insurers consider their participation doubtful.

NICK OF TIME: Nick Sanitroz hopes it's déjà vu all over again. Sanitroz, who runs a New York-based venture called NPS Marketing, was just named to represent the U.S. and Canadian home video interests of Pearson New Entertainment, headquartered in London.

PNE is part of media giant Pearson Group, which includes Thames Television, Penguin Books, Addison-Wesley Publishing, and the Financial Times. It took flight early last year with the release in the U.K. of several instructional tapes, the advance wing of a multimedia line that encompasses games and CD-ROMs. Pearson then had the "60" look of The EMI, which launched a U.S. home video company about 15 years ago that Sanitroz made into a leading independent, with such titles as Thames TV's World at War series. After several corporate maneuvers, the EMI Video became HBO Video in the late '80s. Sanitroz had left by then to pursue other opportunities, among them the multichannel Flash Gordon serial licensed from Tribune Co.

The Pearson agreement reunites Sanitroz with a Thern EMI veteran, Nick Alexander, worldwide head of PNE, but PNE North America won't handle Thames releases that are committed elsewhere. Instead, Sanitroz expects to draw upon other Pearson nontheatrical product and acquisitions in a "focused, targeted" sell-through marketing campaign that will get under way this year.

It's a well-trod path, and harder because of that. Sanitroz acknowledges that PNE's entrance in a "maturing" market presents difficulties. "I welcome the challenge," he maintains. One plus, according to him: North America is only a portion of Pearson's worldwide push, already under way. Sales elsewhere would offset a slow U.S. start.

Sanitroz's immediate task is to sign distributors for one or several titles. Mail order will be key, given his success among catalog houses with Flash

Gordon and the problems PNE is likely to have getting retail shelf space for such genres as sci-fi, documentaries, and music videos.

The response to Pearson in the U.K. could be a measure of the uphill climb Sanitroz faces here. "We're certainly not registered much," says one London observer: "These are people with a lot of money and good intentions who may be coming in late. It's a bit old hat."

SNOW JOB: Thank heavens for the white stuff—and weather satellites. The Blizzard of '96 was predicted as an absolute; positively sure thing at least 48 hours before it struck, ample time for Northeast residents to strip video store shelves of two things: munchies and movies.

Anecdotal evidence made it plain that consumers who dawdled didn't have a snowflake's chance in hell of getting even their fourth choice. Kid vid was especially strong, as parents stocked up for several days of diversions.

For the industry, the storm arrived none too soon but may not have lasted long enough. Alexander & Associates, which tracks rental activity, says volume for the week ending Jan. 9 totaled \$6.3 million cassettes, 6% fewer than the 10.9 million borrowed during the same week last year and well below the 109.9 million borrowed in 1994. The downward trend is nothing new: Rentals in the previous week were off from their respective 1990 and 1994 levels.

Some Wall Street analysts who follow the publicly traded retailers dispute Alexander's contention that rental volume dropped 9% last year. The company isn't budging, however. Alexander's Arin Wolfson says the recent results represent the first ever string of three consecutive declines leading into one of rental's busiest periods.



by Seth Goldstein

## VIDEO VALENTINE.



When it comes to putting a sensual spark in Valentine's Day, no one does it better than Playboy. So don't leave your customers out in the cold! Stock up now on Volume I in Playboy's Making Love Series: Arousal, Foreplay and Orgasm. Light their fires, and ignite some sales heat of your own!



PLAYBOY HOME VIDEO

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# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK         | LAST WEEK | WEEKS ON CHART | TITLE  | Label<br>Distributing Label, Catalog Number               | Principal<br>Performers                         | Year of<br>Release | Rating | Suggested<br>Retail Price |
|-------------------|-----------|----------------|--|---|---|--------------------|--------|---------------------------|
| ★ ★ ★ NO. 1 ★ ★ ★ |           |                |  |   |   |                    |        |                           |
| 1                 | 1         | 6              | APOLLO 13  | MCA/Universal Home Video<br>Uni Dist. Corp. 82418         | Tom Hanks<br>Kevin Bacon                        | 1995               | PG     | \$29.98                   |
| 2                 | 4         | 10             | BATMAN FOREVER                                   | Warner Home Video 15100                                   | Val Kilmer<br>Jim Carrey                        | 1995               | PG-13  | \$19.98                   |
| 3                 | 2         | 11             | THE SANTA CLAUSE                                 | Walt Disney Home Video<br>Buena Vista Home Video 3633     | Tim Allen                                       | 1994               | PG     | \$19.99                   |
| 4                 | 5         | 144            | CINDERELLA                                       | Walt Disney Home Video<br>Buena Vista Home Video 410      | Animated  | 1950               | G      | \$19.99                   |
| 5                 | 3         | 44             | STAR WARS TRILOGY                                | FoxVideo 0609   | Mark Hamill<br>Harrison Ford                    | 1978               | PG     | \$19.98                   |
| 6                 | 6         | 18             | CASPER   | MCA/Universal Home Video<br>Uni Dist. Corp. 82586         | Christina Ricci<br>Bill Pullman                 | 1995               | PG-13  | \$22.98                   |
| 7                 | 7         | 6              | PLAYBOY: THE BEST OF ANNA NICOLE SMITH           | Playboy Home Video<br>Uni Dist. Corp. P9W079              | Anna Nicole Smith                               | 1995               | NC     | \$19.95                   |
| 8                 | 8         | 6              | NIGHTLY MORPHIN POWER RANGERS: THE MOVIE         | Saban Entertainment<br>FoxVideo 8901                      | Karen Ashby<br>Johnny Yong Bosch                | 1995               | PG     | \$22.98                   |
| 9                 | 9         | 10             | FREE WILLY 2: THE ADVENTURE HOME                 | Warner Home Video 14200                                   | Jason James Richter                             | 1995               | PG     | \$22.98                   |
| 10                | 10        | 6              | DUMB AND DUMBER                                  | New Line Home Video<br>Turner Home Entertainment N0306    | Jim Carrey<br>Jeff Daniels                      | 1994               | PG-13  | \$19.98                   |
| 11                | 11        | 2              | THE LAST THING ON EARTH III                      | MCA/Universal Home Video<br>Uni Dist. Corp. 82413         | Animated  | 1988               | PG     | \$19.98                   |
| 12                | 12        | 6              | MIRACLE ON 34TH STREET                           | FoxVideo 8689   | Richard Attenborough<br>Elizabeth Perkins       | 1994               | G      | \$19.98                   |
| 13                | 13        | 6              | PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR            | Playboy Home Video<br>Uni Dist. Corp. P9W0782             | Various Artists                                 | 1996               | NC     | \$19.98                   |
| 14                | 14        | 6              | TOM PETTY & THE HEARTBREAKERS: PLAYBACK          | MCA Music Video<br>Uni Dist. Corp. 13575                  | Tom Petty & The Heartbreakers                   | 1995               | NC     | \$19.98                   |
| 15                | 15        | 6              | PLAYBOY'S SISTERS                                | Playboy Home Video<br>Uni Dist. Corp. P9W0781             | Various Artists                                 | 1996               | NC     | \$19.98                   |
| 16                | 16        | 6              | INTERVIEW WITH THE VAMPIRE                       | Warner Home Video 13176                                   | Tom Cruise<br>Brad Pitt                         | 1994               | R      | \$19.98                   |
| 17                | 17        | 10             | IT'S A WONDERFUL LIFE                            | Republic Pictures Home Video 20623                        | James Stewart<br>Donna Reed                     | 1946               | NC     | \$19.98                   |
| 18                | 18        | 6              | LITTLE WOMEN                                     | Columbia TriStar Home Video 01023                         | Winona Ryder<br>Susan Sarandon                  | 1994               | PG     | \$19.98                   |
| 19                | 19        | 2              | SUPERMOMENTS IN THE RAIN FOREST                  | IBR Video B1135   | Fredricka Von der Wal<br>Tim Banta              | 1995               | NC     | \$14.95                   |
| 20                | 20        | 14             | FORREST GUMP                                     | Paramount Home Video 32583                                | Tom Hanks                                       | 1994               | PG-13  | \$29.98                   |
| 21                | 21        | 6              | THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT | PolyGram Video 8006337133                                 | Terence Stamp<br>Hugo Weaving                   | 1994               | R      | \$19.98                   |
| 22                | 22        | 16             | PLAYBOY: THE BEST OF PAMELA ANDERSON             | Playboy Home Video<br>Uni Dist. Corp. P9W0790             | Pamela Anderson                                 | 1995               | NC     | \$19.98                   |
| 23                | 23        | 10             | ACE VENTURA: PET DETECTIVE                       | Warner Home Video 23000                                   | Jim Carrey                                      | 1993               | PG-13  | \$24.98                   |
| 24                | 24        | 10             | GUMBO: THE MOVIE                                 | Kellogg<br>Waterscreen Entertainment 53700-3              | Animated  | 1996               | NC     | \$19.95                   |
| 25                | 25        | RE-ENTRY       | THE CROW   | Miramax Home Entertainment<br>Buena Vista Home Video 3034 | Brandon Lee                                     | 1994               | R      | \$19.98                   |
| 26                | 26        | 18             | HOW THE GRINCH STOLE CHRISTMAS!                  | MGM/UA Home Video<br>Warner Home Video M20101             | Animated  | 1966               | NC     | \$19.95                   |
| 27                | 27        | 14             | A CHRISTMAS STORY                                | MGM/UA Home Video<br>Warner Home Video 104599             | Darren McGavin<br>Peter Billingsley             | 1994               | PG     | \$14.95                   |
| 28                | 28        | 32             | LUIS MIGUEL: EL CONCIERTO                        | Wm. Lata 11639  | Luis Miguel                                     | 1995               | NC     | \$19.98                   |
| 29                | 29        | 14             | LEGENDS OF THE FALL                              | Columbia TriStar Home Video 78723                         | Brad Pitt<br>Anthony Hopkins                    | 1994               | R      | \$19.98                   |
| 30                | 30        | 6              | GOKYU  | Miramax Home Entertainment<br>Buena Vista Home Video 4369 | Doug Stone                                      | 1995               | R      | \$29.98                   |
| 31                | 31        | 6              | JAWS (SPECIAL COLLECTOR'S EDITION)               | MCA/Universal Home Video<br>Uni Dist. Corp. 82582         | Roy Scheider<br>Richard Dreyfuss<br>Jack Lemmon | 1975               | PG     | \$19.98                   |
| 32                | 32        | RE-ENTRY       | GRUMPY: OLD MEN                                  | Warner Home Video 13050                                   | Wallace Matthews                                | 1993               | PG-13  | \$19.98                   |
| 33                | 33        | 110            | STAR WARS  | FoxVideo 1130   | Mark Hamill<br>Harrison Ford                    | 1977               | PG     | \$19.98                   |
| 34                | 34        | 40             | GOLDFINGER                                       | MGM/UA Home Video<br>Warner Home Video 205-08             | Sean Connery<br>Honor Blackman                  | 1964               | PG     | \$19.95                   |
| 35                | 35        | 68             | RESERVOIR DOGS                                   | Live Home Video 68993                                     | Harvey Keitel<br>Tim Roth                       | 1992               | R      | \$14.95                   |
| 36                | 36        | 34             | NATIONAL LAMPON'S CHRISTMAS VACATION             | Warner Home Video 11849                                   | Cheryl Chase                                    | 1980               | PG-13  | \$19.98                   |
| 37                | 37        | NEW            | ROLLING STONES: VOOODOO LOUNGE                   | PolyGram Video 8006374833                                 | Rolling Stones                                  | 1995               | NC     | \$19.95                   |
| 38                | 38        | 36             | THE REAL WORLD: VACATIONS                        | MTV Music Television<br>Sony Music Video 49866            | Various Artists                                 | 1995               | NC     | \$24.95                   |
| 39                | 39        | 32             | NATURAL BORN KILLERS                             | Warner Home Video 13228                                   | Wesley Hamilton<br>Laurence Fishburne           | 1994               | R      | \$19.98                   |
| 40                | 40        | 27             | THE SHAWSHANK REDEMPTION                         | Columbia TriStar Home Video 74593                         | Tim Robbins<br>Morgan Freeman                   | 1994               | R      | \$19.95                   |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ● RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ● If a gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released products, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ● If a platinum certification for a minimum of 250,000 units or a dollar volume of \$18 million at retail for theatrically released products, or of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/EMI Communications.

## PCs: TV Of The Future? Debate Continues At CES

**C**ONVERGENCE DEBATE: Not everyone agrees that computers and television are headed in the same direction.

"There's a lot of debate around the use of television, but consumers don't really want to interact with it," says Acer America Corporation GM Mike Culver. Speaking on a panel addressing the issue of digital convergence at the Consumer Electronics Show in Las Vegas Jan. 5-8, Culver disagreed with the speculation that computers and TV will merge.

"They want to turn their TV on and be entertained," Culver said. "The computer is mainly used for gaming and information outside of the living room."

In an attempt to make personal computers look more like an entertainment product, Acer designed Aspire, a PC with a molded black exterior that makes the device look like a hi-tech stereo system. Acer researchers conclude that Aspire is not just in the home office but "has even penetrated the kitchen," said Culver. "We've tried to design a computer that looks like the home decor, like drapes or carpeting."

Despite different design approaches, however, consumers are still using potatoes when sitting in front of the living room television set. New hardware technologies with multimedia capabilities hitting the market this year aren't likely to change that. "DVD is focused on entertainment products, even though it has multiple applications within the computer market," said Culver. Fundists agreed that home entertainment hardware companies will take the lead in turning the consumer onto DVD, with computer companies following about a year later.

Meanwhile, the idea that home computers are extensions of the office work station is changing. Driven by entertainment software, the computer is becoming the encyclopedia of the '90s.

"The computer industry has driven home the message of 'how can you not have one for your child?'" said Creative Labs VP Rick Sorkin. "It's like when the Encyclopedia Britannica salesman went door to door back in the '50s and told housewives that their kids would be behind in school if they didn't buy a whole set."

"The computer is now seen as a 'must have' educational product and has prompted consumers to do less corporate work and more school work." "People used to buy a computer to be able to work at home," according to Sorkin. "Not anymore."

**"PULP" ROYALE:** A collector's edition of the Academy Award-winning "Pulp Fiction" is scheduled for

release March 6, priced at \$19.98. It includes two scenes cut from the theatrical version and commentary from director Quentin Tarantino.

Buena Vista Home Video, which distributes the tape, will offer a free "Pulp Fiction" T-shirt when consumers purchase the special edition of one of 13 Buena Vista titles, including "Bullets Over Broadway," "Heavenly Creatures," "Cabin Boy," and "The Jerky Boys."

The T-shirt is also available for \$5.25 with purchase of the collector's "Pulp Fiction" alone. The offer runs

from March 5 to Aug. 31. The collector's edition will be supported with TV ads.

**KEEP ON TRUCKING:** The popularity

of construction videos for the kid market has prompted ABC Video to ink a deal with Hasbro's Tonka Truck and Playskool's Cool Tools lines.

After the terms of the joint venture, the companies will develop a line of videos featuring the toy lines, with the first two expected this summer. The 30-minute programs will teach preschoolers about the world of construction, from bulldozers and dump trucks to hammers and screwdrivers.

Toy cross-promotions will be launched with the videos.

**UNIVERSAL HISTORY:** Spanning more than 65 years, from "Hawaii" to "Jurassic Park," "The Universal Story," released by MCA/Universal Home Video, is a two-hour documentary about the movie studio.

Priced at \$12.98, the cassette will arrive in stores March 12 with clips from more than 180 films. Featured personalities include Bette Karloff, Orson Welles, James Stewart, and Tom Hanks; directors Steven Spielberg and Alfred Hitchcock; and former studio bosses Lew Wasserman and Sid Sheinberg. The video focuses on some of Universal's early hits, including the "Flash Gordon" serial; horror classics "Dracula," "Frankenstein," and "The Mummy"; and 15-year-old singing sensation Deanna Durbin, the studio's answer to MGM's Judy Garland.

The retrospective is narrated by Academy Award-winning actor Richard Dreyfuss and produced by Emmy Award winners Joan Kramer and David Healy.

**"WEDDING" DISCOUNT:** PolyGram Video will reprise "Four Weddings And A Funeral" to \$14.95 in time for Valentine's Day. At the same time, "The Last Seduction" and "Shallow Grave" will be reduced to \$19.95. All three titles will be available Jan. 30.

**SHELF TALK**  
by Eileen Fitzpatrick

# BABE Is Coming To Your Store!

America Has Fallen In Love With This \$60 Million Box Office Hit!

## \$5.00 CONSUMER REBATE OFFER!

Consumers receive \$5.00 via a mail-in rebate with a purchase of the *BABE* videocassette and one of seven MCA/Universal Home Video titles from the *Francis and the Talking Mule* collection. Offer valid from 3/19/96 to 6/30/96.



\$14.98 s.r.p. Each

## \$3.50 TROPICANA SEASON'S BEST REBATE!

Consumers can receive a \$3.50 rebate by mail with the purchase of *Babe* and proof of purchase from any three of these Tropicana Season's Best products (any flavor): 128 oz. plastic products, 64 oz. glass Twin Pack products, 64 oz. glass or plastic products, 16 oz. 12 pack or 10 oz. 24 pack products. Offer valid from 3/19/96 to 6/30/96.

## LITTLE PIG...BIG ADVERTISING!

A national media campaign including network, spot TV, cable, print and on-air sweepstakes.

## TOTAL IMPRESSIONS: Nearly 2 Billion!

98% of all Adults (Parents) 25-49, 8.4 times, 90% of all Kids 2-11, 6.2 times, 98% of all Adults 55+ (Grandparents) 11.2 times, 96% of all Adults 18-49, 7.8 times.

## CAPTIVATING P.O.P.!

Includes 12-Unit Counter, 24 and 48-Unit Floor Merchandisers.  
 • 48-Unit Combo Floor Merchandiser with *Babe* and *Francis*  
 • Mini-*Babe* Standler • Full-size Floor Standler • One sheets  
 • B/W Coloring Sheet



Floor Standler  
 Shipping Carton O.D. Dimensions  
 37 1/2" x 21 1/2" x 7 1/2"  
 Net Wt. = 6.10 lbs.  
 Set-up Dimensions  
 39 3/4" x 27 1/2" x 18 1/2"



\$22.98  
 S.R.P.

Color Approx. 1 Hour 52 Min.  
 Videocassette #01353 (\$22.98 s.r.p.)  
 Spanish Dubbed Videocassette #82691 (\$22.98 s.r.p.)  
 LTRX Laserdisc #12692 (\$34.98 s.r.p.)

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NO PAY-PER-VIEW PRIOR TO JUNE 1, 1996  
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 STREET DATE VIOLATIONS HOTLINE:  
 1-800-921-1212

RETAIL AVAILABILITY DATE: MARCH 19, 1996  
 NATIONALLY ADVERTISED AVAILABILITY DATE: MARCH 22, 1996

\* Projected total domestic box office. † Excluding promo-promotional partners. © 1996 Universal City Studios, Inc. All Rights Reserved.





# Top Video Rentals

| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS |           |                |  | *** N 1 ***  |   |
|--|-----------|----------------|--|--|---|
| THIS WEEK  | LAST WEEK | WEEKS ON CHART | TITLE (Rating)   | Label/Distributing Label, Catalog Number                         | Principal Performers                      |
| 1  | 1         | 6              | APOLLO 13 (PG)   | MCA/Universal Home Video<br>Universal Home Video 5255            | Toni Hanks<br>Ed Harris                   |
| 2  | 8         | 2              | CRIMSON TIDE (R)   | HomeVision Home Video<br>Buena Vista Home Video 5255             | Geoffrey Whitfield<br>Gene Hackman        |
| 3  | 5         | 2              | ONE HUNG WITH A VENGEANCE (R)                                  | HomeVision 8858  | Bruce Willis<br>Samuel L. Jackson         |
| 4  | 6         | 2              | JURASSIC DREDD (R)   | HomeVision Home Video<br>Buena Vista Home Video 5261             | Sylvester Stallone                        |
| 5  | 3         | 6              | COOL PG-13   | Paramount Home Video 3208  | Wayne Shaw<br>Lance LaRocca               |
| 6  | 4         | 5              | SPECIES (R)  | MGM/UA Home Video 305208   | Neil Patrick<br>Hartigan                  |
| 7  | 13        | 2              | CLUELESS (PG-13)   | Paramount Home Video 3216  | Ally Sheverson                            |
| 8  | 12        | 2              | MORTAL KOMBAT: THE MOVIE (PG-13)                               | New Line Home Video<br>Turner Home Entertainment N4310           | Christopher Lambert<br>Talisa Soto        |
| 9  | 8         | 12             | WHILE YOU WERE SLEEPING (PG)                                   | HomeVision Home Video<br>Buena Vista Home Video 5396             | Samuel L. Jackson<br>Dennis Quaid         |
| 10   | 9         | 5              | FORGET PARIS (PG-13)   | Columbia TriStar Home Video 11991                                | Maya Cordero<br>Dennis Quaid              |
| 11   | 14        | 2              | FIRST KNIGHT (PG-13)   | Columbia TriStar Home Video 71179                                | Sean Connery<br>Richard Gere              |
| 12   | 10        | 8              | DOLGERS CLAIBORNE (R)  | Columbia TriStar Home Video 74753                                | Kathy Bates<br>Jeffrey Lang               |
| 13   | 11        | 9              | BAD BOYS (R)   | Columbia TriStar Home Video 10713                                | Will Smith<br>Martin Lawrence             |
| 14   | 15        | 6              | JOHNNY MEMONIC (R)   | Columbia TriStar Home Video 73473                                | Keanu Reeves<br>Lance LaRocca             |
| 15   | 7         | 10             | THE SANTA CLAUSE (PG)  | Walt Disney Home Video<br>Buena Vista Home Video 3533            | Tim Allen                                 |
| 16   | 17        | 10             | THE PULP FICTION (R)   | Miramax Home Entertainment<br>Buena Vista Home Video 1438        | John Travolta<br>Samuel L. Jackson        |
| 17   | 16        | 10             | BATMAN FOREVER (PG-13)   | Warner Home Video 15100  | Val Kilmer<br>Jim Carrey                  |
| 18   | 2         | 2              | THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (R) | Miramax Home Entertainment<br>Buena Vista Home Video 5258        | Hugh Grant<br>Tim Roth                    |
| 19   | 17        | 14             | FRENCH KISS (PG-13)  | FoxVideo 8823  | John Travolta<br>Kevin Kline              |
| 20   | 6         | 10             | WRESTLE KIPPIN' POWER RANGERS: THE MOVIE                       | Saban Entertainment<br>Fremont 6901                              | Kurtis Armstrong<br>David Spade           |
| 21   | 21        | 12             | TOMMY BOY (PG-13)  | Paramount Home Video 33131                                       | Chris Farley<br>Craig T. Nelson           |
| 22   | 23        | 10             | EXOTICA (R)  | Miramax Home Entertainment<br>Buena Vista Home Video 4704        | Greg Kinnear<br>Michael Keaton            |
| 23   | 13        | 13             | ROB ROY (R)  | MGM/UA Home Video 305226   | Liam Neeson<br>Jessica Lange              |
| 24   | 26        | 6              | BOOLY HARM (R)   | WarnerHome Entertainment 51035-1                                 | Linda Fiorentino                          |
| 25   | 28        | 2              | THE SECRET OF ROAN INSH (PG)                                   | Columbia TriStar Home Video 50953                                | Jessie Courtney                           |
| 26   | 25        | 8              | FREE WILLY 2: THE ADVENTURE HOME                               | Warner Home Video 18200  | Jason James Richter                       |
| 27   | 31        | 22             | OUTBREAK (R)   | Warner Home Video 13632  | Dustin Hoffman<br>Michael Freeman         |
| 28   | 32        | 14             | DON JUAN DEMARCO (PG)  | New Line Home Video<br>Turner Home Entertainment 4027            | Jeffrey Dean Morgan<br>Dennis Quaid       |
| 29   | 33        | 5              | THE GREAT ELEPHANT ESCAPE (R)                                  | HomeVision Home Entertainment<br>Cable First Entertainment 21482 | Stephenie Lambert<br>Lance LaRocca        |
| 30   | NEW       | 1              | SHOWGILLS (PG-13)  | MGM/UA Home Video 305525   | Elizabeth Berkley<br>Lisa Kudrow          |
| 31   | 34        | 8              | GORDY (G)  | MGM/UA Home Entertainment<br>Buena Vista Home Video 4369         | Doug Stone                                |
| 32   | 37        | 8              | MY FAMILY (G)  | New Line Home Video<br>Turner Home Entertainment N4152           | James Van Der Beek<br>James Smith         |
| 33   | 39        | 13             | CASPER (PG-13)   | MCA/Universal Home Video<br>Home Vision 62386                    | Christine Ricci<br>Bill Pullman           |
| 34   | 24        | 12             | FRIDAY (R)   | New Line Home Video<br>Turner Home Entertainment 3019            | Ice Cube<br>Laurence Fishburne            |
| 35   | 29        | 2              | THE LAND BEFORE TIME III (PG)                                  | MCA/Universal Home Video<br>Home Vision 62413                    | Joey Cramer                               |
| 36   | 35        | 15             | THE MADNESS OF KING GEORGE (R)                                 | HomeVision Home Entertainment 65013                              | Nigel Hawthorne<br>Michael Madsen         |
| 37   | 38        | 11             | THE PEREZ FAMILY (R)   | HomeVision Home Entertainment 75043                              | Maria Tello<br>Alfred Molina              |
| 38   | 36        | 23             | JUST CAUSE (R)   | Warner Home Video 13623  | Sean Connery<br>Jeffrey Tamborelli        |
| 39   | 40        | 2              | CAUTION BARK (PG)  | Polystar Home Video 8005132331                                   | John Cramer                               |
| 40   | 27        | 8              | MIRACLE ON 34TH STREET (PG)                                    | FoxVideo 8089  | Richard Attenborough<br>Elizabeth Perkins |

♦ A 14-day certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ A platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ♦ 9,995, Billboard® Pro Communications.

# Gummy Film Stretches Boundaries

**ALL THINGS GUMBY:** With the December release of "Gumby: The Movie" by KidVision, Child's Play thought it was high time to have a word with the green clay guy's creator, Art Clokey. Our earliest memory as a toddler is watching "Gumby" in black and white. Ever since the latest batch of TV episodes began airing on Nickelodeon, we've become reacquainted with the ingeniously original world that Clokey, assisted by his art director/writer wife Gloria Clokey, has literally daydreamed into existence.

In fact, we can safely say that "Gumby" is the most unconventional, radically imaginative kids' show on the air—not an inconceivable feat for a property that celebrated its 40th anniversary in 1995.

Each episode is different from the others, though certain elements remain constant, such as the way Gumby and his pals physically pop in and out of books, joining the adventures occurring therein; the quirky dialogue and rhythm; and the unique cast of characters. In addition to Gumby and best pal Pokey, an orange hare, there's the Prickle, the slightly curmudgeonly dinosaur, and Goo (our favorite), a year-round blue clay girl who's the most completely shape-changeable character on the show. Then there's the Groobee, a hammer-wielding samurai who zips along constructing elaborate scaffolding on everything in his path.

All these characters, and many more, appear in "Gumby: The Movie," which is funny and essential to the delightfully extra-long episode. Here, the characters jump in and out of video as well as books as they try to outwit pesky, mutt soundtracks the Block-bros.

The Blockheads made robot copies of Gumby and his rock'n'roll band the Claybays, after kidnapping the real ones in an attempt to get Gumby's radio-loving dog Lowlord to cry tears of pearl, which Lowlord does when he watches the Claybays... Anyway, it's a customarily eccentric story line that throws in references to whirling dervishes, diagnostic medical technology, Arthurian legend, even a "Star Wars" homage.

"I've never followed a formula," says Clokey, who is based in San Francisco. He says that "Gumby" is a stream-of-consciousness effort coming from the fact he does indeed "daydream" the stories. "I'm tapping my subconscious, like meditating." As for the perception, held in some quarters, that "Gumby" springs rhythms and almost trippy aura must be chemically induced, Clokey says, "I've always made my living through my mind and never wanted to damage it." The stream-of-consciousness he's ever ingested, he says, are coffee and an occasional cocktail.

With Gumby having debuted on NBC in 1955, and remaining a resiliently popular kids' character—a pop culture icon, in fact—it would seem unusual that this took this long to make a movie. But as Clokey explains, he wanted to steer clear of creative money. "That way, you lose creative control," he says. "I wanted until I'd made enough doing the TV series to produce it myself." Clokey notes that "Gumby: The Movie" is the most satisfying plot "than the shorter episodes," and "it shows the full range of clay guy's Gumby." In the movie,



by Moira McCormick

our host stages a Claybays concert to benefit financially strapped farmers.

Clokey is negotiating the production of the next wave of "Gumby" TV programs. In the wake of "Toy Story," a computer-generated character called G.I. will probably join the ensemble. Clokey notes that an earlier attempt to com-

puter-animate "Gumby" was less than satisfactory. "It didn't look like clay or have the feel of stop-motion animation," he says.

Gumby, reflects Clokey, "was produced with one thing in mind: to give children something of value."

**DISNEY'S:** Walt Disney Home Video and Jim Henson Video will launch a nine-tile "Sing Along Songs" promotion Feb. 14. Two new Henson titles lead the charge: "Muppet Treasures: Island Sing Along" and "Things That Fly" along with seven "Disney Sing Along Songs" titles (including "Colors Of The Wind" from "Pocahontas"). Each is priced at \$12.99, not counting postage. (Continued on next page)

# Top Kid Video

| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS |           |                |  | *** N 1 ***   |                      |
|---|-----------|----------------|--|---|----------------------|
| THIS WEEK   | LAST WEEK | WEEKS ON CHART | TITLE  | Label, Distributing Label, Catalog Number           | Suggested List Price |
| 1   | 1         | 177            | CINDERELLA   | Walt Disney Home Video/Buena Vista Home Video 410   | 19.95                |
| 2   | 4         | 17             | MARY-KATE & ASHLEY'S SLEEPER PARTY Disaster Video/WarnerHome Entertainment 53307-3 |   | 19.95                |
| 3   | NEW       | 1              | THE LAND BEFORE TIME III: THE GREAT CRASH  | Walt Disney Home Video/Buena Vista Home Video 4021  | 19.95                |
| 4   | 2         | 71             | HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video/Warner Home Video M2011-1        |   | 19.95                |
| 5   | 8         | 45             | THE LION KING  | Walt Disney Home Video/Buena Vista Home Video 2977  | 24.95                |
| 6   | 6         | 17             | A GOOFY MOVIE  | Walt Disney Home Video/Buena Vista Home Video 4058  | 19.95                |
| 7   | NEW       | 1              | GUMBY: THE MOVIE   | KidVision/WarnerHome Entertainment 53307-3          | 19.95                |
| 8   | 3         | 9              | MASK: BABY'S WILD ROE  | New Line Home Video/Turner Home Entertainment N4309 | 19.95                |
| 9   | 5         | 9              | THE MASK IS ALWAYS GREENER   | New Line Home Video/Turner Home Entertainment N4349 | 19.95                |
| 10  | 16        | 15             | MARY-KATE & ASHLEY: THE CASE OF THE CHINESE CAPER                                  | Disaster Video/WarnerHome Entertainment 53305-3     | 19.95                |
| 11  | 13        | 9              | THE MASK: SOMEBODY STOP ME   | New Line Home Video/Turner Home Entertainment N4352 | 19.95                |
| 12  | 7         | 15             | MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY                               | Disaster Video/WarnerHome Entertainment 53306-3     | 19.95                |
| 13  | 19        | 21             | THE SWAN PRINCESS  | Turner Home Entertainment 8021                      | 19.95                |
| 14  | 10        | 17             | MORTAL KOMBAT: THE ANIMATED VIDEO  | New Line Home Video/Turner Home Entertainment 4010  | 19.95                |
| 15  | 17        | 7              | BARNET SONGS   | Barnet Home Video/The Lyons Group 2008              | 19.95                |
| 16  | RE-ENTRY  | 1              | ALADDIN  | Walt Disney Home Video/Buena Vista Home Video 1662  | 19.95                |
| 17  | 14        | 62             | RUDOLPH THE RED NOSED REINDEER   | Family Home Entertainment 27309                     | 12.95                |
| 18  | 11        | 21             | SCHOOLHOUSE ROCK: GRAMMAR ROCK   | ABC Video/Famouth Home Video 47021                  | 12.95                |
| 19  | 24        | 21             | SCHOOLHOUSE ROCK: AMERICA ROCK   | ABC Video/Famouth Home Video 47022                  | 12.95                |
| 20  | 21        | 15             | SCHOOLHOUSE ROCK: SCIENCE ROCK   | ABC Video/Famouth Home Video 47023                  | 12.95                |
| 21  | 18        | 21             | SCHOOLHOUSE ROCK: MULTIPLICATION ROCK  | ABC Video/Famouth Home Video 47023                  | 12.95                |
| 22  | 20        | 21             | THE LITTLE DRUMMER BOY   | Family Home Entertainment 27315                     | 12.95                |
| 23  | 12        | 15             | BEAVIS & BUTT-HEAD: CHECK N' STUFF   | MTV Music Television/Sony Music Video 49584         | 14.95                |
| 24  | 9         | 34             | A CHARLIE BROWN CHRISTMAS  | ABC Video/Famouth Home Video 15655                  | 19.95                |
| 25  | 23        | 17             | THE PEBBLE AND THE PENGUIN   | MGM/UA Home Video/Warner Home Video 505247          | 22.95                |

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## DOORS BREAK THROUGH

(Continued from page 63)

Colleen Benn, MCA/Universal Home Video's VP of videoreciprocal, singles out Manzarek's role in promoting the Doors laser. "I don't believe anyone has ever

promoted a laser release like Ray Manzarek," she says.

"His time and effort in promoting the title at radio, in interviews with the press, and in visit-

## CHAINS ENVISION ONE-STOP SHOPPING

(Continued from page 62)

jections this year. We spent this quarter putting a team together polishing our presentation plans and making sure our staff for all first-quarter CD-ROM push to the big video accounts. All major lines in entertainment will be offered, with our video specialty and grocery outlets the initial targets."

His optimism is shared by Ingram. "We're very involved with multimedia and see 1996 a lot stronger," Ingram says. "We noted the same weakness in our cartridges as everyone else this past year and read and heard a lot of hype on Windows 95 and the Internet delivery of games and entertainment."

The new CD-based Sega Saturn and Sony PlayStation and the upcoming Nintendo Ultra 64 cartridge system will be helpful to a growing business. Personally, I have a lot of the new software will be rented, as 'try it before you buy' it has been an excellent opportunity for all video specialty stores."

Marty Jorgensen, marketing and purchasing senior VP of Video Products Distributors in Sacramento, Calif., is more cautious about CD-ROM. "It's already huge and will be a lot bigger," he says. "It's a long way to get this appeal product. If there's a chance for our accounts, we'll certainly be on it in 1996. We have seen an uptick in sales for the new Sega Saturn and Sony PlayStation platforms the past few months but are very disappointed in the lack of new 16-bit software. There are millions of 16-bit Nintendo and Sega titles, but nothing to get these kids' minds and a lot of money to be made with some hot new games."

Distributors generally agree about the opportunities offered by the chains and have gone public recently. DeVuono, working with Movie Gallery and Video Update, says, "Service has been our marquee, and it's delivering on a much different level that is vital to holding onto these expanding accounts."

He adds, "Every retailer is looking to judge the impact of such an affiliation on their own operation, and there's

a lot more scrutiny on how we—and other distributors—do business. Most important, despite the hype of the information superhighway and its [supposed] death knell for video retailers, the money handlers have said, in effect, that the video industry is secure and is an excellent platform to deliver package goods in any format."

Jorgensen notes that the overall impact has led to a dramatic shift in market share, with the "easy picking" store acquisitions done and the other potential sellers slower and tougher to convince. "It's a double-edged sword," he says, "as we have to work harder to hold our accounts and also have the chance to get significantly bigger business."

Ingram says, "The net result is more competitive pricing than ever. Even those who gained business will pay a hefty price, as the bigger guys expect a better deal, putting more pressure on everyone's bottom line."

Ingram also sees the spirit in sell-through of more top movies to be a "high volume, low margin fix for life for all distributors. Most important, this past year, with sell-through a bigger part of the pie, more video specialty retailers got a lot smarter in buying inventory for an effective mix of rental, sales, and then previously viewed offerings."

"While I personally feel that 'Furthest Gump' would have done well as a rental-only release first, the shift toward almost automatic sell-through for most film hits has positive implications for all specialty retailers."

DeVuono says, "Sell-through will be a significant part of our business going forward. We've added a lot of permanent sell-through titles to our last six months at our video specialty and grocery accounts in particular."

"Consumer demand is starting, and while our rental to sell-through ratio has been 75-25 in 1995, my goal for the next few years is to 'grow' my 25% share to 50-50. Every one of our accounts will have a chance to participate."

ing with distributors are unparalleled."

The release party at the Virgin Megastore, Benn says, was highly irregular for a laser title, since the laser business remains relatively small. The label even went as far as to give out special "Doors Collection" baseball caps—the first premium item for a laser title, according to Benn. Manzarek followed the Virgin in-store with one of his West Los Angeles "neighborhood store," Blues Blazer. He is now slated for a round of promotion in New York on Jan. 26 and 27 that will include, he says, appearances on VH-1 and Howard Stern.

Citing the renewed interest in the Beatles, Manzarek says that the Doors laser disc collection presents the perfect opportunity to "re-examine" his group. The "Dance On Fire" videotape showcases the historic band in classic

TV performances and other archival material, including, in the laser version, a new print of the twice-banned "The Unknown Soldier" videoclip and a new director's cut of Manzarek's "L.A. Woman" video.

"The Doors: Live At The Hollywood Bowl" is a record of the band from one of its most important concerts, while "The Soft Parade" offers additional documentary material.

Besides the three previous video releases, the two-disc, \$69.98 laser gate-fold package features a 60-minute supplement. Included are excerpts from Denmore's one-man play derived from his Doors theme "Riders On The Storm," Krieger's new jazz instrumental version of "The End," rock photographer Henry Diltz's presentation of 30 stills from the 1969 "Morrison Hotel" album shoot, and a segment on

Doors collectibles hosted by Doors Collectors magazine editor in chief Kerry Humphreys.

The supplement also has two of Manzarek's UCLA student films from 1964 and 1965, when both he and late legendary Doors front man Jim Morrison were enrolled there.

"You see Jim Morrison and Ray Manzarek in the same frame at the same time—before we even traded about the Doors," says Manzarek. "The 'doors of perception' open one more time!"

One other add-on to the laser disc is an analog audio track containing more than two hours of commentary and conversation among Manzarek, Denmore, and Krieger.

It was like 1967, sitting around a bullethead and drinking beers in the studio," says Manzarek. "We kept wondering, 'Where's Jim? The fuckin' asshole's late!'"

## Billboard.

FOR WEEK ENDING JANUARY 20, 1996

## Top Special Interest Video Sales.

| Compiled from a national sample of retail stores sales reports. |   |   |                                  | Compiled from a national sample of retail stores sales reports. |   |  |                                  |
|---|---|---|----------------------------------|---|---|--|----------------------------------|
| THIS WEEK<br>2 WEEKS AGO<br>WEEKS IN CHART                      | TITLE<br>Program Supplier, Catalog Number |   | LAST WEEK<br>LAST WEEK'S<br>RANK | THIS WEEK<br>2 WEEKS AGO<br>WEEKS IN CHART                      | TITLE<br>Program Supplier, Catalog Number |  | LAST WEEK<br>LAST WEEK'S<br>RANK |
| RECREATIONAL SPORTS.  |   |   |                                  | HEALTH AND FITNESS..  |   |  |                                  |
| ★ ★ NO. 1 ★ ★   |   |   |                                  | ★ ★ NO. 1 ★ ★   |   |  |                                  |
| 1   | 107                                       | BAD GOLF MADE EASIER<br>ABC Video 45003                                   | 15                               | 1   | 2   | THE GRIMO WORKOUT HIP POP AEROBICS<br>Sony Music Video 49639               | 12                               |
| 2   | 23  | MINE TRY: THE INSIDE STORY<br>MPI Home Video 7074                         | 15                               | 2   | 3   | 13 THE FIRM: 5 DAY ABS<br>BMR Home Video 80111-3                           | 16                               |
| 3   | 55  | LESLIE NIELSEN: BAD GOLF MY WAY*<br>PolyGram Video R006331153             | 15                               | 3   | 4   | 11 THE FIRM: LOW IMPACT AEROBICS<br>BMR Video 80111-3                      | 15                               |
| 4   | 11  | 17 NFL'S GREATEST EVER: VOL. 1<br>PolyGram Video R006331713               | 14                               | 4   | 11  | 17 PAULA ABUQU'S GET UP AND DANCE!<br>BMR Home Video 80111-3               | 14                               |
| 5   | 7   | 10 COLLEGE BASKETBALL'S GREATEST GAMES<br>ESPN Home Video 44071           | 14                               | 5   | 15  | 2 DAISY FUENTES: TOTALLY FIT WORKOUT<br>WarnerVideo Entertainment 51760    | 13                               |
| 6   | 12  | 65 75 SEASONS: 75 TH ANNIVERSARY OF THE NFL*<br>PolyGram Video R006331053 | 14                               | 6   | 5   | 91 YOGA PRACTICE FOR BEGINNERS<br>Hearst Home Video 0114                   | 14                               |
| 7   | 133                                       | MICHAEL JORDAN: AIR TIME<br>FoxVideo (CBS/F) 5770                         | 14                               | 7   | 16  | 3 THE FLO JO WORKOUT: MING, BOO AND SPIRIT<br>Paramount Home Video 62043   | 13                               |
| 8   | RE-ENTRY                                  | THE BASKETBALL HALL OF SHAME<br>ABC Video 44034                           | 14                               | 8   | 10  | 19 DENISE AUSTIN: HIT THE SPOT (ABS)<br>BMR Video 183                      | 9                                |
| 9   | 6 302                                     | MICHAEL JORDAN: COME FLY WITH ME*<br>FoxVideo (CBS/F) 2173                | 13                               | 9   | 17  | 3 THE FIRM: UPPER BODY<br>BMR Video 80111-3                                | 14                               |
| 10  | 4 39                                      | NBA JAM THE MUSIC VIDEOS<br>FoxVideo (CBS/F) 4301                         | 14                               | 10  | 5   | 16 RACHEL NIELSEN: IN SHAPE<br>Hearst Home Video M313                      | 14                               |
| 11  | RE-ENTRY                                  | 100 GREATEST NFL TOUCHDOWNS<br>PolyGram Video 4500876793                  | 14                               | 11  | 9   | 195 ABS OF STEEL WITH TAILLEE WEBB<br>WarnerVideo Entertainment 132        | 9                                |
| 12  | 13  | NFL TURF TALK<br>PolyGram Video R0063353653                               | 14                               | 12  | RE-ENTRY                                  | JANE FONDA'S YOGA EXERCISE WORKOUT*<br>WarnerVideo Entertainment 55021-3   | 10                               |
| 13  | NEW*                                      | THE BEST OF BOBBY ORD<br>PolyGram Video R006366213                        | 14                               | 13  | 6   | 47 MEN OF STEEL: ABS OF STEEL<br>WarnerVideo Entertainment 185             | 14                               |
| 14  | 5   | 39 SHAWN KEMP THE REIGNSMAN<br>FoxVideo (CBS/F) 8219                      | 15                               | 14  | 57  | 27 STEP REBORN: THE POWER WORKOUT<br>PolyGram Video 440087763              | 15                               |
| 15  | 10  | 49 SHANIQUE O'NEAL: LARGER THAN LIFE<br>FoxVideo (CBS/F) 8178             | 15                               | 15  | 13  | 67 ALL MACGRAW'S YOGA MIND & BODY<br>BMR Home Video 3505                   | 15                               |
| 16  | 8   | 51 SIR CHARLES<br>FoxVideo (CBS/F) 5992                                   | 15                               | 16  | 8   | 51 YOUR PERSONAL BEST WITH ELLI MACPHERSON<br>Barnes Video Home 3851       | 15                               |
| 17  | RE-ENTRY                                  | THE FOOTBALL HALL OF SHAME<br>ABC Video 44033                             | 15                               | 17  | NEW*                                      | VEENA TRAINING: STRONG ABS<br>PolyGram Video R006356253                    | 9                                |
| 18  | 16  | 29 DOGG GOES FISHING:<br>Vidmark  | 15                               | 18  | 14  | 23 KATHY SMITH'S NEW YOGA BASICS<br>WarnerVideo Entertainment 52910-3      | 14                               |
| 19  | NEW*                                      | PLATON BRUNES 195: BRUNES WIN...IT ALLI<br>Turner Entertainment 3316      | 15                               | 19  | NEW*                                      | THE GRIMO WORKOUT: FITNESS WITH FLAVA<br>Sony Music Video 49796            | 12                               |
| 20  | 17  | 27 PATRICK EWING: STANDING TALL<br>FoxVideo (CBS/F) 9231                  | 15                               | 20  | 12  | 147 CINDY CRAWFORD: SHAPE YOUR BODY WORKOUT*<br>GoodTimes Home Video 20302 | 10                               |

♦ 1996 gold certification for sales of 125,000 units or a dollar volume of \$9 million at retail for the theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ 1996 platinum certification for sales of 250,000 units or a dollar volume of \$18 million at retail for the theatrically released programs, 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/Pro Communications.

## CHILD'S PLAY

(Continued from preceding page)

a \$3 consumer rebate.

Plus, Disney is releasing four live-action movies at \$14.98: "Man Of The House," "Tall Tale," "Heavyweights," and "Squanto." They join 11 other live-action titles in the Feb. 21 promotion.

**KIDBITS:** Columbia TriStar Home Video's "The Indian In The Cupboard" hits stores Jan. 16, housed in a gold clamshell package that converts into a "cupboard" with the aid of a cardboard insert. Also included is a full figurine of the Indian character Little Bear, along with a key that opens the clamshell...Two new titles in the "Reel" series generated "Reel" series from PolyGram Video hit stores Jan. 30. They are "The Great Brain Rob-

bery" and "Talent Night," each \$19.95...The extraordinary Lightyear Entertainment title "People" has received the Kids First President's Award from the Coalition for Quality Children's Media. Kids First recently named as program director Terry Solway, formerly of Children's Television Workshop and WNET New York...BMG Video releases the first three titles from The Film Series: "The Twisted Tale Of Tels The Cat" on Jan. 16, for \$19.98...Freemove's "Jay The Jetplane" from KidQuest in Dallas debuts its own Internet home page on Dec. 13. KidQuest chief David Michel reported 200 hits the first day.

# DVD Awaits Music Biz Feedback

■ BY BRETT ATWOOD

**LAS VEGAS**—While the film, home video, and computer industries have played an active role in the development of the first generation of DVD products, the music industry has remained cautiously quiet about the new technology, which was previewed at the Consumer Electronics Show here Jan. 5-8.

At the trade show, there was little talk of labels supporting the new technology, with the exception of DVD developers, which are anxious for the music industry to break its silence on the new configuration.

Both Hollywood and the computer industry took an active stance in its development, but it hasn't heard a lot from the music industry," says Philips Components president Jan Oosterveld. "They have to raise their voice a little bit," he adds. "The real debate is what type of software is coming for this product. So far, there has been only a fairly typical debate about how to use the bigger amount of space."

A 4.7-gigabyte DVD can hold up to

seven times the audio information of a standard CD, while a double-sided, 9.4-gigabyte DVD will store up to 14 times the amount of information of a standard CD (Billboard, Sept. 30, 1996). DVD players will be able to play the new high-density audio discs, as well as existing audio CDs.

The additional amount of storage space of the DVD format will benefit many in the music industry, says Craig Eggars, marketing manager of new products for Toshiba.

"For the music industry, the tremendous storage capability enables us to create 'super CDs' that have large audio capabilities that surpasses what we are hearing today," says Eggars. "With the sampling frequency boosted to 96 kilohertz and 24 bits, this will usher in a whole new element of elegant hi-fi digital audio."

Manufacturers and the music industry need to team and put into place a grass-roots education program that will educate consumers about the audio-only implications of DVD, says Emilio Petrone, senior VP of Philips Media

Software.

"We're talking about new capacities that have not been available before... Pay-per-view, consumers are accustomed to buying 45- or 50-minute CDs," says Petrone. "Each individual company will have to make their own decision on how to use the extra space on the discs. Maybe they will put four or five full-length CDs onto one DVD. If they release all of the albums by an artist on a single DVD, there may be a cheaper manufacturing cost."

Oosterveld says that Philips is in the process of reaching out to the music industry to create a plan for the introduction of high-density, audio-only DVD. Music industry-related DVD announcements are expected by the spring, according to Oosterveld.

"There are a lot of ramifications for them," Oosterveld says. "As each disc can be hours in length, the publishing costs increase... Technology will serve the creative community in the sense that it will dictate capacity, and the creative community can take advantage of it."

## FIRST DVD PRODUCT DEMONSTRATED

(Continued from page 6)

by cost \$69.

"The major difference will be the sound quality," says Johnson. "The higher priced model will have AC-3/5.1 surround sound built in, and the other won't."

Consumers who buy the lower-priced player would have to purchase a separate surround-sound system in order to take full advantage of DVD's superior quality.

In addition, Thomson said, it will market the player with selected video product from Warner Home Video. Details of the marketing alliance will be announced at another trade show—CES Orlando (Fla.), which is dubbed "The Digital Destination" and is scheduled for May 25-28.

For its part, Toshiba plans to spend approximately \$300 million launching its player in order to drive cumulative sales to 1 million units in the first year, according to Toshiba marketing manager Craig Eggars.

Initial marketing plans include a DVD product tour hitting retailers in major markets, as well as an Internet site promoting the product.

Other DVD hardware manufacturers, including Sony, Pioneer Video Manufacturing, and Philips Consumer Electronics, said they would have players on the market later this year but didn't offer specifics on pricing or marketing strategies at the show.

In addition, DVD-ROM players were previewed by major hardware suppliers (see story page 62).

Sony will launch with 50 titles from Columbia TriStar Home Video, with another 100 titles available throughout the year.

Manufacturers that didn't announce specific DVD hardware pricing did indicate, however, that it would be significantly higher than the numbers pegged for the Toshiba and Thomson models.

"Durns will be somewhere in the \$600-\$800 price point," said Philips president CEO Robert Minkhorst, who is negotiating with a final price point this summer."

In addition to a DVD model, Pioneer announced that it will release a DVD laserdisc/CD combo player.

No price point was announced, but the company's strategy will be to slowly transition its existing laserdisc base to DVD.

"We've aggressively supported laserdisc and have 30,000 titles," said senior VP Mike Fidler. "We believe the

two technologies will co-exist for many years to come."

### RETAILER REACTION

Regardless of the vagueness of some of the DVD announcements, CES was the beginning of the drive toward pocket-sized, and by most accounts, retailers are set to open them wide.

"Right now there are too many formats, and homogenizing audio, video, and computer into one is going to make incredible changes," says Robert A. Serio, owner of Simsbury, Conn.-based Perfect Vision & Sound. "Because DVD is backward compatible, it's going to make the CD market less small."

With the announcements out of the way on the eve of the show, attendees flooded into manufacturer booths for product demos. Toshiba's feet-like booth was packed, and retailers crowded around TV sets at Pioneer, Philips, and Thomson to see DVD. Sony held its demo off the show floor to a steady stream of visitors.

"DVD is definitely the future of the future," said retailer Darin Goo, president of Denver-based Laserland, as he stood outside Pioneer's booth. "It won't be an overnight thing, but even if they get 5% penetration after the first year, that would be great."

Other dealers were more optimistic. "Any product that costs \$600, is easy to use, and is backward compatible," said Dean May of Custom Installation Design in Hurricane, Utah. "It would be nice to know more solid information on pricing and marketing, but I think DVD will be well accepted by consumers."

While every manufacturer has been touting DVD's superior movie-watching qualities, representatives from home-video companies were also touting DVD's presentation. The exception was Warner Home Video president and chief DVD proponent Warren Lieberfarb, who attended the Thomson and Toshiba announcements.

"Competition is not a bad thing, but compromise reached last summer to the recent Bonnier peace accord, Lieberfarb declared victory for the technology."

"While I won't confirm any peace with the development of a single DVD format, they are both right," said Lieberfarb at Thomson's event. "This is the first time over that we've had a bloodless formal peace. Now it's a matter of time."

Lieberfarb said that Warner Home

Video will serve up simultaneous video/DVD releases, 40- to 45-day pay-per-view, and catalog leasing for DVD, and sell-through to drive hardware sales.

Despite a great deal of DVD flag-waving, several key issues remain unresolved. At the top of the list is copy protection, which has been debated since last year.

Recently, a copy-protection technology was approved by software suppliers, but it was rejected by hardware suppliers. The main problem is that the copy-protection technology agreed upon by the software community degraded quality when played back through the hardware, according to industry insiders.

"It wasn't accepted because we didn't want consumers to think there was something wrong with the television set or the player," said Philips Components president Jan Oosterveld. "Consumers always point to the hardware as the problem, instead of the software."

The copy-protection committee, headed by Sony with representatives from the Consumer Electronics Manufacturers Assn. and the Motion Picture Assn. of America, is holding intense negotiations to find a solution.

"We're taking the same approach to copy protection as we did for a single format," said MPAA CEO Bill Baker. "It will probably be the same 11th-hour conclusion. It's a no-brainer now, and we're working hard to see that the safeguards are there."

Some hardware manufacturers expect an answer within 60 days, but others aren't as confident.

"I've been hearing '60 days' for a year now," says CEMA president Gary Shapiro. "It's hard to say when it will be resolved, as confident."

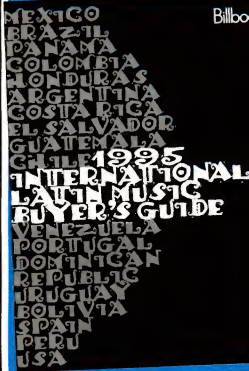
Hardware manufacturers and Lieberfarb say that the copy-protection issue won't delay the launch of the product, adding that CD audio was launched without it.

"Music did well without it," says Lieberfarb. "But we are confident that we will come up with a security system."

Other software suppliers, however, have reservations about releasing DVD product without the feature.

"It's a problem," said New Line Home Video president Stephen Eichen in CES. "And I think it's a concern that it will be a problem, and that would be difficult."

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# ALBUMS

## SPOTLIGHT

### POP

**ANDY SUMMERS**  
*Symphony*  
 PRODUCEES: David Newman & Andy Summers  
 CMP 1011

Well-traveled guitarist delivers one of the most eclectic, inspired works of his career in this all-instrumental album of electric-guitar music. By turns melodic, atmospheric, and atonal, Summers' dabbings range from lush textures like the ones he imparted to such Purple classic as "Driven To Tears" to contraguitarist leonary reminiscent of his first collaboration with Robert Fripp, "I Advance Masked." Highlights of a set that features drummer Ginger Baker, bassist Jerry Watta, keyboardist Mitchell Forman, and other top players include the jazz-revved-up "Monte Hange Tin," the Eastern-influenced "Umbrella Over Java," and the haunting title track.

### R & B

**THE STYLISTS**  
*Love Is Back in Style*  
 PRODUCER: Preston Cash

**Marvin Haskins** 78017  
 Veterans soul collective scales back to a trio and issues sounds that immediately evoke familiar, good-time feelings for listeners old enough to remember acts "The heyday. Set fingers few inroads, as group's signature music style demands more of a plus-minus, depending on the listener's point of view. Songs feature unchallenging familiar but would be a welcome satisfaction for time-warped adults. Group's vocals remain as solid as ever, highlighted by falsetto leads that are refreshing, given pervasive climate of sameness in mainstream R&B.

### COUNTRY

**VARIOUS ARTISTS**  
*Cattle Call: Early Cowboy Music And Its Roots*  
 COMPILED: Douglas C. Green

**Various** 101  
 Riders In The Sky's Ranger Doug returns to his scholarly roots in presenting this compilation of the development of cowboy music. Volume one of *Roadside's* historical series "Singing In The Saddle: Seventy Years Of Recorded Cowboy Song."

**BOBBY CRYER**  
*Son Of A New Dream*  
 PRODUCERS: Barry Blackett and Troy Brown  
 MCA 11324

The closest thing country music can get away with a true torch singer, Bobby Cryer sings the grooves with her soprano album. Not everybody can get away with covering and equaling—if not surpassing—Dusty Springfield's "Son Of A Preacher Man." And Cryer's self-written songs are evocative short-story set pieces on their own.

**JERRY REED**  
*Flyin' High*  
 PRODUCER: Bill Lowrey  
 Southern Tracks 63

The wild man of country returns with live blues and comic songs. "Diggin' Up Bones" becomes a cross-dressing song as "Tryin' Stuff On." And there's a long

## SPOTLIGHT

THE SONG OF WEST SIDE STORY

**VARIOUS ARTISTS**  
*The Song Of West Side Story*  
 PRODUCERS: Various  
 Grammy Recordings/NCA Video 62707

The list of participants in this all-star tribute to Leonard Bernstein's evergreen "West Side Story" is too long to include, but a sampling of the names gives an idea of the scope of the project: Aretha Franklin, All-4-One, Little Richard, Natalie Cole, Patti LaBelle, Sheila E., Brian Setzer, Selena, Trisha Yearwood, Chick Corea, Steve Vai, and Phil Collins. They turn in spirited versions of such American classics as "Maria" (featuring Michael McDonald, James Ingram, and David Pack), "America," and "Somewhere" (done separately by Franklin and Collins). Among the most refreshing, effective covers is "One, Office Worker," done by Salt-N-Pepa, De La, the Jerky Boys, and Paul Rodriguez.

ecological episode involving a flight in an F-16. Contact: 800-825-0897.

## JAZZ

**PUCHO & HIS LATIN SOUL BROTHERS**  
*Rip & Dip*  
 PRODUCER: Tash Isaani  
 Minotaur 1247

Timbalen player and '60s boogaloo veteran Henry "Puebo" Brown returns with a new Latin Soul Brothers lineup, with spraying, aggressively entangled, and proof that Chico O'Farrill did not have the only great Latin jazz comeback in the past year. Standout tracks include the rolling latinness of original theme "Puebo's Descarga II" and bassist Jon Hart's infectious groove of "Ritmo Nueva York," as well as the rhythmic-intensity treatments of such jazz signature themes as Miles Davis' "Milestones" and Jean Tubb's Ellington classic "Caravan." Pop gets Latin soul with a new spin on the iconic groove of James Brown's "Sex Machine," as well as Marvin Gaye's "Trouble Man" and War's "Slippin' Into Darkness."

## SON PULLEN

**Sacred Ground**  
 PRODUCER: Michael Gorman & Don Pullen  
 Nones 32800

When pianist/composer Don Pullen returns to these tracks just weeks before his untimely death last year, the common ground he was seeking bridged Native American music and his own globally informed style of progressive jazz. Pullen's band the American Brazilian Connection is matched with the vocal/drum performance of the Chief Cliff Singers, who are drawn from the Katoosh and Salish tribes of Montana's Flathead Reservation. "The Eagle Staff Is First" turns

## SPOTLIGHT

THE SONG OF WEST SIDE STORY

**BOBBY MCFERRIN**  
*BangZoon*  
 PRODUCERS: Russell Ferrante & Bobby McFerrin  
 Blue Note Contemporary 31677

Among the most effectively innovative artists in popular music, Bobby McFerrin outdoes himself with this collaboration with the Yellowjackets. Co-produced and largely co-written with the Yellowjackets' Russell Ferrante, these tunes showcase the fluid melodicism of the contemporary jazz outfit and McFerrin's inconvertible vocal improvisations. At times reminiscent of Pedro Aznar's vocalizations with the Pat Metheny Group, "BangZoon" is ethereal, uplifting, and joyful. Highlights include this track, the African-inspired "Freedom Is A Voice," and the ensemble's reading of Miles Davis' pulsing drone "Selle." Among the songs with lyrics, standouts are "Remembrance," "My Better Half," and the tongue-twisting, a cappella "New Words."

Native American chant into a bop jazz track, and Pullen at his most perceptively and thoughtfully with Indian tradition on "Message In Smoke." Native American vocals frame the sweetly melancholy piano theme of "Common Ground," and the puny "Reservation Blues" marks another abrupt transition between two disparate moods.

## LATIN

**GUATEMALA**  
 PRODUCER: Jose Kungu  
 Blue Note 1001

Tantalizing explorations through indigenous genres of Mexico, Venezuela, and Cuba

## VITAL REISSUES

release is a curiosity item and a great piece of music.

**EDEN AHMEZ**  
*Eden's Island: The Music Of An Enchanted Isle*  
 ORIGINAL PRODUCER: Bob Kahn  
 REISSUE PRODUCERS: Dominic Price & Rob Santos  
 DGC 12112

A self-styled hippie two decades before the hippie movement blew, Los Angeles' "nature boy" Eden AhmeZ made music that was as startlingly ahead of its time as his lifestyle. Prefiguring Brian Wilson and Jim Morrison, AhmeZ was a spoken-word pioneer, a master of many musical idioms, and a self-styled luthier who carved his own frets and lived on the streets (including a time under one of the 'Ls in the Hollywood sign). His 15 minutes of fame came when Nat "King" Cole spotted a hit with AhmeZ's composition "Nature Boy," which sadly, is not included here. Otherwise, this archival

## SPOTLIGHT

THE SONG OF WEST SIDE STORY

**SEAN TYRELL**  
*A Cry Of A Dreamer*  
 PRODUCERS: Michael Sweet, Mike Stivaler  
 Benson 95

Formerly a cryer from the Irish band Sweet's second solo effort is a more earthy, acoustic-based outing marked by his vocal emotion and his penchant for strong songs. Longtime fans will be drawn to the roasty energy of such tracks as "Seconds Chance" and "Remember Me," while Sweet is sure to make new fans of such textured ballads as "Heaven Waits For You" and "The River." A great album from one of Christian music's premier rock voices.

## SEAN TYRELL

**U.S. Debut album by Irish troubadour**  
 Sean Tyrell sounds like a long-lost brother from the vaults of an Irish folk ensemble. In fact, it's a brand-new album by a current artist who happens to be profoundly steeped in Celtic tradition and nurtured by modern musical influences. The release—which was named Irish music of the year by Folk Roots—includes such lively tunes as "Crest Of Malabar," a traditional Irish tune with music by Tyrell, a trio of ancient poems, and Tyrell also set to music, and such varied fare as "Tale Of Imineer," "Mattie," and the title track. Featuring Dirty Spillane on Uilleann pipes and low whistle and Martin O'Connor on accordion, among others, "A Cry Of A Dreamer" is a feast of traditional Irish music. The genuine article.

marks incursion into record industry by film director David Greene. Despite

composer's overt traditional bent, poignant ballad "Amorous Gullies," and raucous immigrant tale "El Impasato" are solid rural prospects. Contact: 810-394-5880.

## BEATRIZ MONTES

**BEATRIZ MONTES**  
 PRODUCERS: Neema G. Neema  
 RSCM 31644

Deliberate, enigmatic, and instantly dramatic, Beatriz Montes' powerful tones of love-related situations with a stirring, raw voice and crisp, heartfelt delivery that graces such entries as "Cuando Uno Se Enamora" and "Mi

release is a curiosity item and a great piece of music.

**STAN GETZ**  
*Blue Blues*  
 PRODUCERS: Cal Jefferson & Steve Getz  
 Blue Note 1001

The death of tenor legend Stan Getz in 1991 had made his unreleased sessions more sought after, and this one from 1962 should show why a giant's due in what he's backed by quartet Jim McNeely, pianist Milt Johnson, and drummer Eric Hart. Getz's motley lineup as silky and evocative as ever. Standout tracks of a sweet set are a slow, dreamy take on "Spring In Here," an elegant turn with "Easy Living," and a delightfully raucous piece of Irving Berlin's title tune. In a generally badle album, McNeely's energy, multistranded spirit. There We Go" provides a rare up-tempo moment.

Primer Prayers" with honest sentiment mature beyond her years.

## CONTEMPORARY CHRISTIAN

**MICHAEL SWEET**  
*Real*  
 PRODUCERS: Michael Sweet, Mike Stivaler  
 Benson 95

Formerly a cryer from the Irish band Sweet's second solo effort is a more earthy, acoustic-based outing marked by his vocal emotion and his penchant for strong songs. Longtime fans will be drawn to the roasty energy of such tracks as "Seconds Chance" and "Remember Me," while Sweet is sure to make new fans of such textured ballads as "Heaven Waits For You" and "The River." A great album from one of Christian music's premier rock voices.

## NEW AGE

**VARIOUS ARTISTS**  
*Serenity Of Dreams*  
 New World 0953

This is a collection of ambient music, a blend, composed landscape like a Borchardt inbuilt on acid. Melodians are also blenders, rhythms are at best fluid in this startling duobut CD collection of psycho-sonic experiences. Among the highlights of these 20 previously unreleased tracks are a Robert Fripp postcard, texture works from avant-garde composers, a piece by the late Maryanne Macneil, and a Gothic tune from Janis Mattox. Composer Robert Rife offers a brief glimpse of fog-shrouded illumination on his "Boyzant Motionless Deluge." Whatever you do, don't turn out the lights. Contact: 212-465-9181.

## RILEY LEIGHMICHAEL, ATHERTON MICHAEL

**ASHLEY**  
 SHOUHAIEN  
 PRODUCERS: Michael Ashely, Lee Riley & Michael Ashely  
 Minotaur 1247

This is a promising collaboration between two Australian musicians. Lee Riley Michael Asherton, and Michael Ashely are interested in a global sound, bringing together percussion, soul, and, sometimes, didgeridoo, the Japanese shakuhachi, and a host of other exotic instruments. They deliver a series of songs, some serious and improvisations, including the groove-oriented "Looking South" and the percussive melodic of the title piece. They avoid the ethno-kick trap, but too much of Shouhaien Rise has a loose collaborative feel, with some gorgeous instrumental combinations begging for structure.

## DAVID & STEVE GORDON

**Sacred Spirit Drums**  
 PRODUCERS: David Gordon & Steve Gordon  
 New World 0953

David and Steve Gordon aren't Native Americans, but they've caught the Native American bug. Sacred Spirit Drums is their follow-up to Sacred Earth Drums, and it continues their mix of Native American music with appropriations and percussion resulting in a tribal Indian space music. There's a written story attached about Native American appropriations and "Global Indigenous Shamanism," but what the Gordon brothers have really done is to give the drums a groove. They have made something that's not just a collection of Native fusions, and, with dambaks, frame drums, and drums, they have had some powerful rhythms. Contact: 800-542-5523.







# MUSIC

THE ROLLING STONES: VOODOO LOUNGE

PolyGram Video

94 minutes, \$19.95

Miami's Joe Rossi Stadium is the site of the first weekend longform from PolyGram recording the Stones in concert. Following a brief introduction by fan Whoopi Goldberg on the show's opening night, Mick Jagger, Keith Richards, Charlie Watts, and Brian Jones appear on stage to perform the Voodoo Lounge tour's slogan song, "Not Fade Away," and keep the momentum kicking for the following hour and a half. The hit list is vast, including "Tumbling Dice," "Miss You," "Satisfaction," "It's Only Rock 'N' Roll," "Honky Tonk Women," "Sympathy For the Devil," and more. The band also dips heavily into its latest album, with songs that generally were less strongly received than the familiar favorites. PolyGram's "Rolling Stones: Live At The Max" also is available.

## TOP NAWKINS: AMAZING GRACE

Catho Home Video

63 minutes, \$19.95

A year after the death on New Year's Day 1995, the pristine, soul-sticking music of singer/songwriter Ted Hawkins is being inducted into the untouchable. A street musician who found his stage in Venice Beach, Calif., and eventually moved to England, Hawkins achieved a sort of legendary status that culminated with the release of his final album, *The Next Hundred Years* on EMI Records. Hawkins produced music as smooth and rich as heavy cream, and this video—directed by documentarian Janice Engel—overflows with his lasting spirit. Included are wonderful archival photographs, recent interviews with Hawkins, and footage of him busking in his home turf and overseas, as well as testimonials from contemporaries as Mavis Staples, Pete Seeger, Michael Penn, and others.

## INSTRUCIONAL

ENDING WINE: THE BASICS

TriStar Home Video

22 minutes, \$19.95

Unintimidating how-to serves as a step-by-step talk for consumers gearing up to take their first step into the often confusing world of wines. The narrator sets out to dispel common myths (white wine is healthier than red wine), explain how to read a label, and determine what goes best with what food (expanding on the old white wine with white meat, red wine with red meat rule of thumb). He also covers the best places to store wine at home and how to open a bottle. The presentation is clearly not meant for consumption by those with even the slightest knowledge of wines. But for those who are under the influence of novice, it makes a nice introduction. (Contact: 513-381-2211.)

## CHILDREN'S

CHIMPUSSE GIMMEWEAVE AND THE JEWEL RIDDERS

UNIT Family Home Entertainment

44 minutes, \$12.98

F.H.E. is specifically targeting young

girls with its latest direct-to-video series, culled from the popular animated and syndicated Saturday-morning show. Each of the three video volumes contains two episodes chronicling the adventures of a trio of girls and their special animal pals as they tirelessly strive to save the enchanted kingdom of Avalon from doom and destruction. There are life lessons to be learned along the way, and the program is a colorful medley of brains over brawn. Tie-ins with related Hasbro-manufactured toys should bolster increased activity at retail.

## IT'S JUST GOOD MANNERS

UNIT Family Home Entertainment

25 minutes, \$19.95

Another member in the growing manners video category, this independent intro to "please" and "thank you" is fast-paced and fun, if a bit. The live-action program—aimed at children ages 3-10—is hosted by Eddie Cat (etiquette, get it?) and covers such areas as introductions, interruptions, answering the telephone (including call waiting), maintaining a clean house, and borrowing/returning things. Short skits demonstrate the good, the bad, and the ugly, helping young viewers to understand the do's and don'ts of courteous behavior. The video's simple rules are completely hard and fast, and this video will best succeed when it is watched by parents with their children used as a springboard for discussion. (Contact: 310-416-8140.)

## MEMORIES—A PICTORIAL HISTORY OF SOUTH LOUISIANA MUSIC

1950s-1990s

VOL. 1: Cajun

Compiled and edited by Johnnie

307 pages

JADPEL Publishing (318-232-2368).

Subtitled "South Louisiana Music: East Texas Musician's," the book, the product of a 12-year effort, supplements Allan's sold-out 1988 first volume with 200 new photos, resulting in an endlessly fascinating look at one of the most musically rich regions in the world. Allan, a nephew of first commercial Cajun recording artist Joe Falcon and himself a star of the late-'60s/early-'60s swamp-pop genre (Jin Records recently put out "The Essential Collection" of Allan's hits), has compiled more than 1,000 painstakingly identified black-and-white photographs divided into 14 sections. They run the gamut of South Louisiana/East Texas music and include swamp-pop, blues, R&B, hillbilly, rockabilly, country, Cajun, big band, dixieland, jazz, and zydeco.

Biggest by far, though, is the section on Cajun musicians, together with the section on black Cajun musicians, accounts for the first 100 pages. "Save these vintage pictures that take you on a photographic journey of the artists and musicians, from

## THE TWISTED TALES OF FELIX THE CAT

SWI Video

30 minutes, \$12.98

The famous film feline, who currently can be found slinking around CBS-TV's Saturday morning lineup, is making his way back to children's video courtesy of a new series from BMG. The animated shorts, which borrow their retro look from the legendary "Felix The Cat" segments dating back to the '20s, come packaged in a new tape, *BMG*—which is just beginning to enter the waters of children's video—is debuting the series with an initial three-caper-filled tapes, with more releases to follow throughout the year. And with Felix's strong nostalgia factor, many parents may find themselves as drawn to the programming as their children.

## NIGHTY MORPHIN POWER RANGERS ALL TIME FAVORITES: THE GOOD, THE BAD AND THE UGLY

Saban Home Entertainment/Warner/Vision

51 minutes, \$12.95

Available only on video, the so-called "Misadventures Of Bulk And Skull" chronicles the bumbling, slapstick comings and goings by the two dukes who have gone from hatable bad guys to clueless cops in training during their last years on the popular action series. The video begins as the twosome unwittingly get themselves trapped in a cave with plenty of time to reminisce, and snowfalls into a tapestry of humorous mishaps, some of them never seen before. Also new from Saban are "White Light Mini-

## PRINT

the 1910s to the present, that have contributed to this now universally accepted music," Allan writes in his first introduction—and what a journey it is. From Falcon, who first recorded in the '20s, to currently hot Cajun artist Wayne Toups, virtually every major and minor, familiar and obscure Cajun performer is represented, and while picture quality goes from good to poor to badly damaged, all seem to live and breathe—none more so than those of the dearly departed.

One standout is a 1978 shot of the great Nathan Abshire and the Pine Grove Playboys, which then featured Rodney and Dewey of the famed Valia Brothers. All are

Series" and "Ninja Quest Mini-Series."

## WISHBONE: THE PRINCE AND THE POON

PolyGram Video

30 minutes, \$12.95

Novel PBS series "Wishbone," which provides a wonderful insight into children to some of the classics of literature, music, and art, makes for equally enthralling edutainment for home video as well. In this live-action adventure, a costumed Wishbone—who, for the animated looks, like a cousin of Eddie from "Traver"—narrates a unique take on Mark Twain's "Prince And The Pauper" that finds a home video player and couch potato in places to disastrous results. As in other "Wishbone" tales, the program's message explains the story parallels and even stars in a version of the original story that is interspersed with the remake.

## FAITH

EDITED BY MARTIN A. GILLEN

PSYCHIC DETECTIVE

Early Arts

100

Retailers and consumers have, for the most part, developed a sixth sense about the much-maligned interactive movie/game. They avoid them. However, good vibes will likely generate from "Psychic

gone now, yet they live forever here, as do the haunting, star-crossed legends Mayeuse La Fleur and Iry LeDeune, the latter academy hero pictured in 1951 with the next generation's still-active Doug Kershaw. Any number of small town bands named Playboys, Aces, and Kambliers bring their own golden rule to the outside the area probably ever known existed—and those that do can never forsake.

Most of the photos are professional, many 8-by-10s, which would have been of little use back then. Most are posed on handstands and back porches, and many are family portraits, such as Albee Bergeron's 1931 wedding picture. There are also shots of rickety roadhouse clubs and lounges, the storefront studios where the music was recorded, and the dozen or so premier producers. Country and rock artists Marlin and Willie Nelson and ZZ Top are also pictured.

While text and discography is minimal, readers are directed to a website where they can find information on the music that has made Louisiana known as "a country unto itself." And whether or not it is knowledgeable about this music, one cannot be unmoved by the time-frozen faces of people for whom music was, first and foremost, a way of life.

JIM BESSMAN

Detective." In this three-disc game, the player enters the mind of fluffy psychic Eric Fox, who has the ability to beam up into a cast of crazy and sometimes shady characters. Each Time Fox jumps into the mind of a new character, he experiences his or her perspective on the events that take place in this bizarre murder and mystery line. At times, the number of choices can be overwhelming, and the wrong choices can lead to a game over. Unlike many games that rely heavily on video, "Psychic Detective" contains no cut-scenes and 14 endings to encourage repeat viewing/gaming. An innovative game interface and intriguing plot line should keep viewers hooked. Mind-surfing, anyone?

## TORIN'S PASSAGE

Serra

PC compatible/Windows 3.0 ROM

Game play creator Art, who is best known as the mind behind the goody "Leisure Suit Larry" games, has ditched the fancy suit in favor of a new adventure.

"Torin's Passage" is a great-looking, challenging adventure game that both kids and their parents will appreciate. The cartoon graphics are the best I've seen from a Sierra product, are somewhere between Saturday-morning cartoons and the quality of the game, however, is geared to adults. Challenging puzzles cover the path of the brave adventurer Torin as he travels through five new worlds in a planet named Strata. Torin begins in the upper world and gradually is able to descend into the lower worlds. A lush score, created by Academy-Award winner Michel Legrand, accompanies the game. Lode's well-planned game script is filled with humor that is, thankfully, funny. Take this passage.

## REMEMBERS: ALL RIVERS RUN TO THE SEA

By David Shields and Robert Harp

Random House AudioBooks

90 minutes (audiobook), \$14

Renowned author and Nobel Peace Laureate Elie Wiesel offers an intensely personal, often harrowing account of his life—his childhood in a small Jewish village, the arrival of the Nazis, the terrors of the concentration camp Buchenwald, his feelings of emptiness and despair after his release, and eventually, the gradual rebuilding of his life: a reunion with his two surviving sisters, his conversion in philosophy and the Jewish scriptures, and his career as a writer and journalist. Wiesel reads the book with deep emotion, and the images he evokes are poignant and unforgettable. From his arrival at the concentration camp, when without warning, women and men were separated by their families, to the end of the war, I stared with all my being trying not to lose sight of my mother, my little sister with her hair of golden sun, my grandmothers, my older sisters, and them, always, for I am still looking for them, trying to embrace them one last time. They were taken away before I could tell my mother goodbye... "The second part of Wiesel's memoir is due out later this year.

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## EPIC 'HOME ALIVE' COMPILATION COMES TO WOMEN'S DEFENSE

(Continued from page 10)

"Right after Mia was killed, a lot of us felt angry and confused, so we got together informally just to talk about what to do next," says Harley.

Valerie Agnew, who conceived the album with Harley, is drummer for the Seattle band Seven Year Bitch, which is also featured on the album. Agnew suggested that music benefits could be used to establish self-defense classes for women.

Although Home Alive's initial weekly gatherings of 25-30 people have been the growth of the group, it is a nonprofit organization and has successfully staged several benefits in Seattle. It continues today with nine co-conveners.

The plan to release an album was initially presented to the organization by a Seattle-based independent label, but the project blossomed with the involvement of some of Seattle's better-known acts.

"When we got interest from Pearl Jam, we contacted us," says Harley. "We started looking at doing it on a larger scale, but we wanted to make sure that we still maintained our initial vision, which was to raise some money and raise awareness about violence."

Epig signed on to release the album after VP of A&R Michael Goldstone learned about the project from artist manager Dave McIntire and from Colleen Combs from Kelly Curtis Management. Goldstone says that Epig's involvement in the album is "a really good opportunity to give someone a boost by releasing a benefit album that is tangible."

By the time Epig agreed to release the most of the artists involved had already submitted material, with several acts, including Seven Year Bitch, Ann & Nancy Wilson, Kristen Berland, and Christine Ebersole, writing songs specifically for the album.

Other acts on the album include the Posies, Love Battery, Green Apple Jimmy, and the Posies. The album also features several lesser-known independent and unsigned acts. Also present is Joan Jett, who performs with the Blackhearts, Kathleen Hanna, and Evil Six. "Go Home," a song written in the memory of Zapata (Billboard, July 15).

All of the artists, record companies, and publishing companies involved agreed to donate the rights to the songs to Home Alive. Epig will collect an administration fee to cover its costs for releasing the album.

Rather than limiting the collection to music, Harley and Agnew opted to include spoken-word pieces by such authors as Jello Biafra, Jim Carroll, Lydia Lunch, and Exene Cervenka, and by lesser-known talents, such as Bobby Miller and Natalie Jacobson. "I think," says Agnew, "that the word force in the community, and it's a strong method of expression."

The album package includes a 16-page booklet with artist photos and names of Seattle artists, such as Colleen Whorley and Carla Sindle, as well as information about self-defense and domestic violence.

To promote the album and the cause, Home Alive will stage concerts featuring artists on the album and self-defense classes in Seattle, Portland, and San Francisco. The Seattle shows and workshops are set for Feb. 16-17, with the San Francisco dates to follow. In Seattle, the shows will be held March 1-2, with daytime self-defense classes conducted March 2-3.

"What we are trying to do is raise awareness and educate people, so money isn't a barrier for someone that

wants to take a self-defense class," says Harley.

Many of the contributions on the album address violence against women, and some, such as Miller's "Keep Your Mouth Off My Sisters" and Jacobson's "Got What Was Coming," are bound to raise eyebrows.

Epig is optimistic about the participation of such acts as Pearl Jam and Soundgarden will bring Home Alive's message of empowerment to the masses. "Hopefully, the people that buy it will be the ones that are doing other things on it that they can relate to," she says. "But as far as record sales, for us, just the fact that it is going to come out makes it a success."

Nonetheless, the price of \$19.98 for

CD and \$19.98 for cassette, for more than two hours of music and spoken word, makes it a good value, Goldstone says. The label was able to keep the cost of the two-CD set down by issuing it in a slimline Brilliant Box, Goldstone adds.

Bob Bell, new-release buyer for the 31-store Torrance, Calif.-based Warehouse Entertainment, is optimistic about the album. "Obviously, it has the potential to be huge in the Northwest," he says. "And with some of the big names on it, it has the potential to be big nationally as well."

Epig will ship the complete album to record radio Feb. 5. A sampler, including Home Alive's three tracks and containing six songs, several spo-

ken-word pieces, interviews, and public service announcements, will go to college radio Jan. 15.

"There's enough of a balance, whether it's Presidents, Soundgarden or Pearl Jam, so it will get radio people's attention, and hopefully they will jump around and play a bunch of different things," says Goldstone.

Releasing one track as a single simply didn't make sense, Goldstone adds. "If people get the entire package, it will make much more of an impact than just getting a song off it and not knowing what it is connected to."

Modern rock KROQ Los Angeles music director Lisa Worden is interested in Home Alive. "The album predicts it may be a band with modern rock

flava. Home Alive will establish an Internet World Wide Web site linked to the Sony site (<http://www.sony.com>). "Hopefully some of our readers will go there to get more information on the bands, and then they'll want to find out more about Home Alive," says Harley.

"Home Alive" is not just about remembering Zapata, says Harley. "That's not the only reason we are doing this," she says. "We've all lost people we love very much to violence, and we have experienced violence in our lives. We're not trying to scare everyone... We're just trying to let people know that there are steps people can take to feel safer."

## 1000 MONA LISA UNVEILED ON RCA

(Continued from page 1)

power-pop band 1000 Mona Lisa turned into a graced RCA location last year and paved the way for "New Disease," the band's full-length follow-up due Feb. 27.

Nearly as an afterthought, 1000 Mona Lisa included their raucous version of Mavericks recording artist Alanis Morissette's "You Oughta Know" as a secret track on their EP. The song was recorded during the live reception. The band capitalized on radio's surprise embrace of the cover by touring incessantly and cultivating a burgeoning fanbase through ticket giveaways at retail and proactive marketing via the Internet.

The track innovative move for 1000 Mona Lisa comes Jan. 27, when fans can purchase "New Disease" by visiting the band's Internet home page on the Web ([www.1000monalisa.com](http://www.1000monalisa.com)). This is the first time a label has offered an entire album for sale in exchange of direct access to a promotion, says Ken Kraser, RCA director of artist development.

Fans can order "New Disease" through a toll-free phone number posted on the band's pages. The site part of the Internet Underground Music Archive, which fulfills the orders. According to Kraser, RCA's goal was to use the Internet to connect rather than replace usual retail channels.

The buzz on 1000 Mona Lisa began late last summer as their version of "You Oughta Know" started lighting up playlists from KROQ Los Angeles to WXYZ Dayton, Ohio—often in close proximity to Morissette's original. RCA didn't promote the track as a single; demand for the tune built by word-of-mouth while the band was on tour.

"Originally, it was just like, 'Wouldn't it be fuck with people's minds if we played this?' says 1000 Mona Lisa's lead singer, Chris Zabrudny. "Prado" of "You Oughta Know." He says the band has always played offbeat pop covers, but "You Oughta Know" was such an immediate positive reaction as an encore that the band decided to record it as one, placing the song a couple of minutes before the album's final scheduled track.

Morissette eventually heard the song and even showed up for a 1000 Mona Lisa gig. "I never got nervous onstage," Prada says, "but when I heard Alanis was there, it was like, 'What am I gonna do? It was good, but I had to be heard.'"

For her part, Morissette says it

feels funny to hear 1000 Mona Lisa cover her. "In particular, Kraser's song is so personal to me," but Morissette, who has been covering Radiohead's "Fake Plastic Trees" in concert, agrees that covering a song is most often the sincerest compliment.

"1000 Mona Lisa obviously like the song, and they're passionate about what they do, so God bless 'em," she says. In marketing 1000 Mona Lisa, RCA is "concentrating on building a fan base," Kraser says, pointing out the band's use of giving live tour opportunities to engage in the music. The address for the band's Web site is even printed on the back of its stickers.

Once online, fans have the chance to hear soundbites and see a video clip of the band's song "In The Red." The band will give away cassette tapes and copies of the 7-inch single for "In The Red," as well as download a 1000 Mona Lisa screen saver. The band will feature links to press kits about the band and to radio sites so fans can offer feedback to stations.

RCA also regularly gave away concert passes with the single and is sending hand tickets to area retailers for upcoming shows. In Big Brother, a skateboarding magazine that regularly covers the band, RCA included three-track cassette sampling the EP and a skateboard-quality band sticker polybagged in 30,000 copies of the September/October '96 issue.

All the frebies are worth it in the long run, Kraser says. "It's not about money right now; we want the band to be heard."

Despite these promotional inroads,

the crux of marketing the band still lies in the radio. In particular, Kraser says, the band kept visiting its strong airplay and sales markets in the fall, playing several retail and radio events.

"One of the most successful of these was when WXYZ brought the band to Dayton for the town's annual Halloween block party. 'The 1000 Mona Lisa version of 'You Oughta Know' had been blowing out the phones and flying out of retail here," says Mike Stern, WXYZ DJ.

"I'd never been to Ohio in my life," Prada says, "but there were 5,000 people there to see us in the cold and rain."

After the concert's great turnout, WXYZ gave a second song from the EP, "How Would You Know?," an eight-week run. "We consider the 1000 Mona Lisa our band in a way," Stern says.

Akin to the success 1000 Mona Lisa had in Dayton was the band's success in the store to sign at Virgin Megastore in Costa Mesa, Calif. Because KROQ had been airing 1000 Mona Lisa's "take" on "You Oughta Know," the group drew a sizable crowd for the show, says store manager Rich Zubrod.

After the set, 1000 Mona Lisa stayed at the store to sign autographs and converse with fans. "Not only did they have a good stage presence, the guys seemed willing to work it, which not every band will do," Zubrod says. "After the in-store, the EP did well. We'll go pretty strong on the new record, because they've developed a substantial local following."

RCA and the band hope 1000 Mona Lisa's nearly nonstop touring enables them to develop local followings all over. The band supported the EP by opening for the Punk Junkies in the South and Southeast and for the Punk Junkies on the West Coast. Also, 1000 Mona Lisa headlined with Mr. Miramax on a 30-date national club tour. The band's even appeared on the Fox network's *Real Housewives* in one night in two different New England towns.

1000 Mona Lisa—bassist Gianni Norcia, lead singer and drummer Gioia Bidlowski, join Prado—intend to tour in support of "New Disease" soon after Prado returns from his honey-moon trip to Maui. The tour will involve the band opening for another act. The group is booked via Variety Artists International domestically. 1000 Mona Lisa may also tour the U.K. later this year, pending the album's release there.

On Saturday (13), 1000 Mona Lisa played the first of Blues in New Orleans—site of the closing event of the BMG national sales convention. Monday is the first day for retail solicitation of "New Disease."

The album's first single is "Girlfriend," due at college and commercial alternative radio in early February. Despite the obvious appeal of the album, the band's new bubble-punk, an album cut may get attention out of the box. 1000 Mona Lisa buried another cover as a secret track—Paul McCartney & Wings' "Jet," which the band frequently thrashes live.

1000 Mona Lisa's own compositions are published by Really Real Music/Warner/Chappell Music. Two such standout tracks on "New Disease" are "How Would You Know?" and "Me and Myself." At the Virgin Megastore, the band's new EP was reprieved from the EP Those tracks and the rest of the new album were produced by Gera X, who manned the band's first live show at the Black Flag, the Germans, and the Dead Kennedys.

But aiming to prove that they are not just a cover band, 1000 Mona Lisa draw on influences ranging from Husker Du to Cheap Trick to the Pretenders—lending a new texture to the band's texture than constant crunch.

"We're old enough to have heard the original punk rock records, so we can be a little more sophisticated than that," Prada says. "We're into people who write great songs, whether they're pop or punk. Besides, punk is in my conviction, not your hairstyle."





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## LIFELINES

### BIRTHS

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Twin boy, Bob Jr., and girl, Barbara, to Bob and Aimee Bell, Jan. 1 in Barstow, Calif. Father is the music buyer for Ralph's, a music retailer.

Girl, Kathryn Eleanor, to Bill and Cathy Southem, Jan. 5 in Stamford, Conn. Father is president of PolyGram Video.

### DEATHS

Curt Albright, 60, of heart failure, Dec. 7 in Stewart, Tenn. Albright was VP of sales and customer service for World Media Group Inc. in Indianapolis. He began his career in 1960 at the CBS Records warehouse in Terre Haute, Ind. From 1964 to 1970 he was a production manager at Columbia Record Production. He also worked at PRC and ElectroSound before coming to World Media Group in 1980. In June, 1986, he moved to Tennessee and opened a branch office of World Media Group there. He is survived by his wife, Jane; a daughter, Cindy; two sons, Dean and Chad; and 11 grandchildren.

Lawrence Berk, 87, of natural causes, Dec. 22 in Boston. Berk was founder of the Berklee College of Music. He is survived by his son, Lee Berk, who is president of the school.

Robert Russell "Chubby" Wise, 80, of heart failure following pneumonia, Jan. 6 in Bowie, Md. A renowned slide player, Wise performed and recorded with Bill Monroe & the Blue Grass Boys during the group's classic period in the '40s. Wise also worked briefly with Hank Williams and was a member of Hank's band, the Rainbow Ranch Boys, for 16 years.

Wise continued to perform, both as a solo act and sideman, up until his death. His most recent solo albums include two issued by Pinecastle Records. He is survived by his wife, Rossi.

Send information to Lifelines, c/o Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

## NEW COMPANIES

SKB Public Relations, formed by Susan Burkart. PR firm representing clients from music, entertainment, and nonprofit fields. Clients include the Performing Songwriter Organization, audiophile label Pope Music, singer-songwriter Lori Lieberman, urban music producers Charles Farrar and Troy Taylor, the "Carlos Santana: Influences" video from DCI, and Rock for a Cure. SKB also serves as a New York liaison for the L.A.-based Lee Solters Co. 57 Rockledge Road, #201, Bronxville, N.Y. 10708; phone 914-337-6888; fax 914-735-0447.

Morris, Blesener, Kates/Nashville, the new Nashville division of Morris, Blesener & Associates, formed in association with AMK Management and its president, Alan Kates. A personal management firm. 1222 16th Ave. S., Suite 21, Nashville, Tenn. 37215; phone 615-321-3203; fax 615-329-5875; E-mail MBK@nashville@aol.com.

Streetwise Music Group. An independent record label, first imprint is Streetwise Recordings. First album project will be a charity compilation album, tentatively titled "Sounds From The Underground" and scheduled for spring 1996 releases, featuring New York street and subway musicians. A portion of the proceeds from the album's sales will benefit the National Coalition for the Homeless. Streetwise Music Group, P.O. Box 4007, Grand Central Station, New York, N.Y. 10163; 212-694-8888.

Substance Records, formed by Diane Gibson and Karen Gibson Lampias. A record label emphasizing artists with multifaceted potential. Gibson and Lampias also have an artist management and publishing firm, GMI Entertainment. First signing on Substance Records is Brenda K. Starr. 606 Fifth Ave., Suite 302, New York, N.Y. 10017; phone 212-541-7400; fax 212-541-7457; E-mail subrecords@aol.com.

Provocative Entertainment Group Inc., formed by Philip R. B. An independent record label. First release is "Drop A Beat," a hip-hop/R&B maxi-single by Paris Ford. 140-11 Dekrui Place, Suite 116, New York, N.Y. 10473; phone 212-671-6465; fax 212-432-1175.



Congo Music. Basural/Priority act Congo Novello performs at a benefit for AIDS victim Travis John Alford at the Dragonfly in Los Angeles. David Sims of the Jesus Lizard filled in as bassist at the show. Congo Novello is working on a new album, which is scheduled for release in the spring. Shown, from left, are Kid Congo of Congo Novello and Sims.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JANUARY

Jan. 21-25. MIDEM, Palais des Festivals.

## GOOD WORKS

**A NARAS FOUNDATION FIRST:** The NARAS Foundation will hold its first salute to an individual artist when it pays tribute to Carlos Santana as part of its benefit to celebrate the 10th anniversary of Hollywood's RockWalk, which will take place during the 28th annual Grammy Awards Week. The concert, slated for Feb. 25 at the Universal Amphitheatre in Los Angeles, will generate funds for the NARAS Foundation's Grammy in the Schools program. Santana and his Santana Band will be on stage all evening and will be joined by special guests including Buddy Guy, Herbie Hancock, Tramaine Hawkins, John Lee Hooker, Tito Puente, Wayne Shorter, and Linda Tillery. Tickets for the concert are \$45, \$37.50, and \$30 and available through Ticketmaster. Also, special VIP packages are available for \$500-\$25,000 and include admission to the post-concert gala party at Hollywood's Hard Rock Cafe at CityWalk. For information on these tickets, contact Carl Glickman at 310-288-1755.

**ART FOR CHARITY'S SAKE:** The MusiCares project of the National Academy of Recording Arts and Sciences will benefit from an official poster for the 1996 New York Art Expo

created by Manabu Koshi, the artist who was commissioned to create the original artwork promoting the 38th annual Grammy Awards ceremony. Contact: Sami Griffin at 305-661-9723.

**NAMM BENEFIT SHOW:** Bonnie Raitt and Fender Guitars are joining forces to support the Boys and Girls Clubs of America with a Fender 60th Anniversary Benefit Concert and silent auction at the upcoming Anaheim, Calif.-based convention of the National Assn. of Music Merchants. The event will feature Raitt and her band, Bryan Adams, Richie Sambora, the Ventures, Marty Stuart, and Lee Roy Parnell, among others. Tickets to the Saturday (20) benefit will be available for purchase during the NAMM show. Contact: Bill Threlkeld at 310-471-6170 ext. 105.

**MONEY FOR CHARITY:** Eddie Money was scheduled to appear at a MusiCares benefit performance Jan. 12 at the Los Angeles House of Blues. Funds will be directed to MusiCares' substance-abuse intervention program. Contact: Susan Crane at 213-655-1151.

### CANES, 612-629-4220.

Jan. 27. How To Get A Record Deal, presented by Revue Productions, New Yorker Hotel, New York, 212-688-3504.  
Jan. 25. 23rd Annual American Music Awards, Shrine Auditorium, Los Angeles, 213-655-5960.

### FEBRUARY

Feb. 10. How To Start And Grow Your Own Record Label Or Music Production Company, presented by Music Business Film, Holiday Inn-Brookline/Rose, Steven Reicher, 508-526-7983.  
Feb. 14-18. Urban Network Power-Jam, Palm Springs Riviera Resort, Palm Springs, Calif. 818-843-5800.

Feb. 26-28. Great Lakes Broadcasting Conference & Expo, presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-484-7444.

Feb. 27-March 2. 27th Annual Century Radio Seminar, Wyndham Hotel and Convention Center, Nashville, 615-327-4487.

Feb. 28. 38th Annual Grammy Awards, Shrine Auditorium, Los Angeles, 310-352-3777.  
Feb. 29. Rhythm And Blues Foundation Seventh Annual Pioneer Awards, Palladium, Los Angeles, 212-588-5566.

### MARCH

March 4. Ontario Assn. Of Broadcasters Annual Conference, location to be announced, Ontario, 416-655-5236.

March 13-17. 26th Annual ITA Seminar, Arizona Biltmore, Phoenix, 212-543-0620.

March 17-20. Winter Music Conference, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 954-563-4444.

March 22-25. NAMM Convention, Sheraton Washington, Washington, D.C. 659-596-7221.

### APRIL

April 2. The Business Of Entertainment: The Big Picture, presented by Schroder Wertheim and Variety, Pierre Hotel, New York, 212-692-6332.

April 26-28. Second Advances In Broadcasting Promotion Director's School, seminar for radio marketing professionals, Sheraton Stamford, Stamford, Conn. 203-288-2002.

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**Oh, Grow Up!** KIS Los Angeles morning show host Rick Dees, second from left, huddles with members of MCA's Immature, in sunglasses. Shown here with MCA rep Trish Melero, right, the five were on hand to the grand opening of the Virgin Megastore in Burbank, Calif.

## GMs in L.A. Call Arbitron Spanish Ratings Inaccurate

(Continued from page 6)

guage programming targeted toward Hispanics are thus underrepresented in the ratings, the station GMs claim.

The cases in point, according to a press release distributed Jan. 4 by top 40 KIS Los Angeles to station advertisers, is the fall '95 Arbitrons. Spanish-language KJLVE topped the 12-plus block in Los Angeles with a 6.9 share. (For more detail on Spanish-format success, see related story, this page.) This, the release implies, "represents the ratings distortions which have occurred."

According to Bill Sommers, president/GM of KLOS Los Angeles and president of the English Radio Assn., "We're not saying Arbitron's statistics are inferior. We're saying they're unreliable, and we live and die by those numbers."

"I think the reason this came about is it could cost some facilities millions of dollars in revenue," Sommers continues. "This is a \$500 million market, and [the fall ratings block] is the biggest block in the market."

"It's what L.A. ad agencies live and die by," added another source.

Arbitron's Boudard, who met with station executives at the KLOS studios

late last month, says the group's accusations are unfounded, and he confidently backs Arbitron's current collection methodologies.

"We absolutely, positively stand by the fall 1995 Los Angeles block," he told Billboard. "Spanish radio in nonethnic areas of Los Angeles is growing without bilingual interviewers in these areas. What that says is that Spanish radio increases are real. It's happening in all parts of the metro out there."

"This is a market where, over the past four years, the Anglo population has eroded 4% and Hispanics are up 10%," Boudard says. "Marketplace dynamics are changing, and listener-ship reflects the changing population." Still, members of the English Radio Assn. balk at what they term Arbitron's "noncooperative response" following the meeting at KLOS.

"They did exactly what they normally do, which is to say, 'We have to take it under consideration, we have to research it, we'll have to run some tests, look at it, and see if it's a pattern,'" Sommers says. "It's all part of the standard cliché that Arbitron has for every kind of problem that may face them."

## Fall Arbitrons Survey Major Markets

### Figures Reflect Popularity Of Spanish, R&B

■ BY CHUCK TAYLOR

The Spanish format continues to flex its ratings muscle in the nation's top two radio markets, according to the just-released fall '95 Arbitron survey.

WSKQ (Megat 97.9) New York upped itself to No. 2 with 12-plus listeners, while KJLVE Los Angeles topped its market, returning to the spot it occupied in the winter '95 block.

R&B and its top 40/rhythmic crossover cousin also showed steady vigor, in New York and L.A., as well as Chicago, stations in both formats were among the top five. In Chicago, R&B WCIJ-FM maintained its No. 1 position 12-plus.

The No. 1 station in New York is

again WQHT (Hot 97), which maintained its lead from the summer despite a decrease in share from 6.6 to 6.1. WSKQ rose 4.7 to 5.6, its best showing ever. Oldies WGBS remained No. 3, up slightly 4.8 to 4.9, while R&B adult WKLS continued to slide from its winter peak of 7.4. Onetime champ AC WLTV was fifth, dipping 4.7 to 4.6.

Los Angeles top 40/rhythmic KJLVE (Power 106) fell to No. 2, despite a ratings upturn from 5.3 to 5.5, as KJLVE soared to the top with its highest share ever, up 4.8 to 6.3. Talk outlet KFI was third, up 3.9 to 4.8, its highest rank ever, and R&B KKBT (the Beat) was down 4.2 to 4.0 for No. 4. Tied for No. 5 were modern rock powerhouse KROQ, down 4.5 to 3.6, top 40 KIS-AM-FM, 4.2 to 3.5, and soft rock KOST, 4.2 to 3.6.

In Chicago, the top two stations maintained their leads: WCIJ was up 6.6 to 6.7, and news/talk outlet WGN rose 5.8 to 6.2. Country WUSN rose from fourth in the summer block to third 12-plus, up 4.2 to 4.7. AC WLTV was fourth, up 3.7 to 4.2; while top rhythmic WBBM-FM (1080) dipped 4.5 to 4.0, finishing fifth overall.

Detractors say that the growing success of the Spanish format in major markets is more a result of misgivings in Arbitron's collection techniques than of actual listener popularity.

A group of Los Angeles radio executives called the English Radio Assn. has called upon Arbitron to reassess its methodology in order to avoid what it calls the "ratings distortion" that favors Spanish stations. Arbitron, however, stands by the increasing prominence of the Spanish format in major markets, saying the growth accurately reflects rises in the Spanish populations of those regions (see story, page 6).

The No. 1 success of KJLVE, which programs Spanish-language ballads, came a year after Tejano KJLX made headlines as the market's surprise leader. KJLX peaked in fall '93 with a 7.0 share, a phenomenon given its highly targeted programming. In the fall '95 survey, KJLX is No. 10 in Los Angeles with a 3.3 share; this is ironic, as KJLVE

ranked at No. 11 with a 3.0 share during KJLX's reign a year ago.

In addition to KJLVE and KJLX, six other Spanish stations ranked above 1.0 in L.A., all demonstrated ratings improvement, according to Arbitron.

In New York, however, WSKQ continues to dominate among Spanish stations. Over the past two years, it has entrenched itself on the dial as Mega



97.9, an utopian personality-driven dance outlet with occasional English-language programming. The only other Spanish format demonstrating ratings prowess in the market is No. 18 WADQ, which focuses on Spanish talk.

In Chicago, the only Spanish outlet of note is WQQJ, down 3.4 to 3.0, finishing the quarter at No. 13 overall.

R&B and top 40/rhythmic proved to be consistently heavy-hitting formats in their various niche incarnations. In New York, Emmis sisters hip-hop WQHT and adult R&B WRKS kept at bay such trendier formats as WHITZ's (Z100) modern rock, which finished the block at No. 8, down 4.2 to 3.8.

Chicago covered its bases with WGBS's R&B at the top, hip-hop WBBM (880) at No. 4, and R&B adult WVAZ at No. 6. Jazz/KC, which picks up its fair share of the urban audience, came in at No. 8, via WNUA.

Despite its favorable showing in Chicago, country music continues to buck its national popularity in the top two markets. In New York, country WYNY, whose future remains a guessing game, took another hit, from 2.4 to 1.9. It finished a gloomy No. 22 in the market overall. Country KZLA in Los Angeles took a beating as well, down 2.3 to 1.6 for No. 23 in that market.

For complete information on market ratings released by Arbitron, see listings on page 78.

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# Ticketmaster, KC Help Fill Bag Of New Ventures

■ BY CARRIE BORZILLO

**LOS ANGELES—**Radio networks and syndicators have a slew of new short- and longform programs, services, and delivery systems to help radio ring in the new year.

## NETWORKS & SYNDICATION

**TICKETMASTER/FOX TV TUNE IN** Entertainment Radio Networks is working on an entertainment service with Ticketmaster that will be tied in with the ticketing giant's new magazine.

Details were still being worked out at press time, but Andrea Weiss, VP of affiliate relations at Entertainment Radio Networks, says the product won't be a short- or longform feature, but a service for all formats.

Another entertainment giant, Fox Television, will likely enter the radio syndication arena this year since its owner, News Corp., invested a hefty sum in Premiere Radio Networks in 1995.

Premiere president Steve Lehman says the syndicator is looking at developing programming

based on Fox shows and personalities.

He adds, "1996 will be the year Premiere enters the longform arena. We're also in the process of doing a secondary [stock offering], which will give the company added resources for new programs."

## MORE BIG-NAME HOSTS

As if every celebrity or half-way decent radio personality weren't syndicated already, more TV, radio, and music personalities get the green light for national radio shows in '96.

Robert A. Flack, whose "Lunch With Robert" on R&B WRKS New York is one of the station's most successful shows, will hit the national airwaves via MJJ Broadcasting. The weekly two-hour program, which features classic soul music, commentary, and special guests, will bow the first week of February.

Just when you thought the '70s craze was over, up pops another syndicated show. KC of disco icons KC & the Sunshine Band will host a syndicated disco show for ERN.



FLACK

The network is working in conjunction with AC KBIG Los Angeles because of the station's tremendously successful "Disco Saturday Night," which in No. 1 in the market in its day-part.

ERN also landed Kathleen Sullivan, co-host of E! Entertainment Television's "News Daily" program, to host a series of music specials for AC stations.

The first music special featuring Sting aired in December, and a Don Henley program is on the drawing board. The shows will likely run once a month.

The syndicator is also introducing a new series for album rock and classic rock stations based on artists who ruled the airwaves 20 years ago. For instance, Bob Seger and Peter Frampton would host shows in which they talk about their classic hit albums.

ABC Radio Networks will take Doug Banks national. The former WGCI-FM Chicago afternoon drive host went cross-country Jan. 1.

Anyone who listened to now-defunct KMET Los Angeles' "The Mighty Met" is certainly familiar with Paragard Pat Kelley, whom MediaAmerica just inked to host a commentary show. "Pat Kelley's News & Views" will feature his irreverent journalistic style daily during afternoon drive.

## ROCK'N'ROLL EXPANSION

Frank Raphael, VP of programming at ABC Radio Networks, says the net is looking to "dramatically expand our offering to rock stations. We're already successful with news/talk, country, urban, AC, and CHR. This is the year that we are going to really cover rock stations as a blanket in terms of show prep product."

Bob Donnelly, senior VP of programming at ABC Radio Networks, adds that the network is looking to develop an adult alternative show as well.

On Monday (15), MediaAmerica bows the 60-second daily feature "A Day In The Life." The segment will feature stories behind the songs and headlines of the Beatles, as well as interviews and trivia about that particular day in Beatles history. It's being pitched to classic rock, rock'n'roll, AC, and oldies stations.

## DELIVERY CHANGES

While Westwood One couldn't announce any new shows or formats yet, its big news for 1996 is the switching of its radio formats to Vortex technology for PC-assisted distribution.

According to Ed Salamon, president of formats at Westwood One Radio Networks, the link with Vortex will decrease distribution costs, "therefore it will encourage us to offer stations more choices."

Salamon also says the network is also planning more added-value

opportunities for affiliates in 1996 as a means of strengthening relationships.

ABC Radio Networks begins a six-month pilot project with San Francisco-based DG Systems, which will put computer-based servers in radio stations to enable those outlets to download audio and data from the network. The test will run on 20 stations.

ABC also began converting formats to digital technology in December. The process will be completed by March.

In addition, Broadcast Programming debuts its long-awaited barter system in January.

## TIDBITS AROUND THE INDUSTRY

ERN's annual Country Radio Music Awards will be held during Fan Fair in June this year instead

of during the Country Music Assn. Awards... SJS Entertainment opens a new Nashville office with a broadcast station in March... SW Networks is going to work on affiliating as widely as possible... ABC Radio Networks landed the radio broadcast rights for the NBA in 1996.

Global Satellite Network president Howard Gillman says he's working on a go-along show with a "visible host"... United Stations Radio Networks will bow a series of six country music specials, a series of three oldies specials, and "Awakenings," an inspirational show hosted by noted author/poet Maya Angelou... Steve Mason replaces Elliott Forrest as co-host of "The Late Late Radio Show with Tom Snyder."



Get Crayons For This One! KOOL Stamford, Conn. PD Jo Haze, middle, hangs out backstage following the station's KOOL Oldies Concert with the Temptations, dressed COOLy in peach, peach, powder blue, and turquoise.



Lorstar At One Mind. Members of SNA at Lorstar stopped by Jones Satellite Networks' Denver studio to chat it up with the staff of Jones QD Country and U.S. Country formats. Band members are pictured here with U.S. Country on-air talent Penny Mitchell.

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## KUPL Hosts Gunman's Hostage Standoff; Plot Thickens For The Struggling WYNY

AND YOU THOUGHT *tu si* created radio drama. KUPL, Portland, Ore., was the site of a four-hour hostage standoff Jan. 5, when James Rinecker entered the station lobby with an assault rifle, 12-gauge shotgun, 9 mm pistol, and perhaps for emphasis, knives.

Rinecker held two hostages in the lobby and fired several shots at national sales manager Joe DiBello with the rifle, which then jammed. He grabbed the pistol and fired three more shots. DiBello left to warn staff, who stayed put until Rinecker surrendered around 6:30 p.m.

Meanwhile, corporate big boys are adding to the suspense over the fate of WYNY New York. Evergreen is selling country outlet. First, president/COO Jim DeCastro just signed a new five-year deal with the group. Then came the announcement that Beverly Tilden, late of WKXS-FM (Kiss 106) Boston, has been hired for the new position of corporate marketing director for the group. Word is that WYNY is a top priority. Good thing, too—the station took another dip in the fall Arbitron, 2.4-1.9.

Karen Fennels, the Geffen Florida rep who was at the center of reports that WKXL-Orlando, Fla., GM Randy Rahe and music director Larry D. had been fired because of a sexual harassment complaint, has exited the label. Her duties are now being handled by Atlanta rep Scotti Davenport.

Regulatory news: On Jan. 8, the Supreme Court rejected with no com-

ment an appeal by a coalition of broadcasters and First Amendment groups challenging the FCC's extended-hour "safe harbor" rule. The guideline limits broadcasts of "indecent" programs to the hours between 10 p.m. and 6 a.m. in order to protect young listeners.



*by Chuck Taylor*  
with reporting by Douglas Reese

Opponents had argued that the rule was unconstitutional and not "narrowly tailored" and that it infringed on the rights of adult listeners. An appeals court last June upheld the ban. FCC chairman Reed Hundt regards the decision "a big win" for the Commission.

Thirty-nine and counting... That's how many quarters the radio industry has shown revenue gains, according to the Radio Advertising Bureau. Figures for November 1995 show an overall 2% increase. Local revenues were up 5%, but national rev took a 7% slide against figures from November '94. The upside: National figures rose 5% overall January-November.

### PROGRAMMING: WPOW PD OUT

Longtime WPOW (Power 96.0) Miami PD Frank Walsh exits. Consultant Jerry Clifton and former operations manager John Tanner are leaving the building. Clifton associate Mark Shands is interim PD. Tanner says he'll return WPOW to its heritage: a tight list of megahits targeted 12-34.

Former KMVX Kansas City, Mo., PD Steve Wall is the new PD at KWIN Stockton, Calif., replacing Bob Lewis. WKRG (Q102) Cincinnati night jockey coordinator Race Taylor is being replaced by PD JWRK (Kool 105) Denver PD Rob Roberts returns to the PD chair at top 40 adult WHYY (Y100), replacing Casey Keating.

Former KMVX Kansas City, Mo., PD Steve Wall is the new PD at KWIN Stockton, Calif., replacing Bob Lewis. WKRG (Q102) Cincinnati night jockey coordinator Race Taylor is being replaced by PD JWRK (Kool 105) Denver PD Rob Roberts returns to the PD chair at top 40 adult WHYY (Y100), replacing Casey Keating.

WPMI Indianapolis hires PD David Wood from WMMX/WOCD Baltimore. Wood replaces Kevin Mason, who exits.

KNNC Austin, Texas, PD Lynn Barnash has been replaced by Michael Smith at modern rock KQDE (the Edge) Atlanta. Neb., replacing Michael Steele...

WITL Lansing, Mich., PD/programming man J.J. McKee becomes PD at KHEY El Paso, Texas.

After six months of turmoil, PD/programming man Greg Williams is officially out at KDGS (Power 93.9) Wichita, Kan. Williams, who had been on paid leave for several months, would have been program another year until R&B or top 40/crossover outlet. He can be reached at 316-264-9114.

WHIZ Columbia, S.C., OM Gary Barnett assumes PD duties at the station following former PD/programming man Jeff Roper's move to the morning co-host position at dupoly sister WCOG. WDOF-FM Chattanooga, Tenn., PD/MC Greg Ramblin exits. Jack Coleman becomes acting PD, and Steve Canale becomes acting MD.

At WYLD Lynchburg, Va., Robyn Jaymes is upped from PD to PD/MD. She retains her afternoon shift but comes off the air an hour earlier. Jaymes succeeds Kenny Shelton, who becomes OM of Benchmark's Roanoke/Lynchburg properties, including WYLD and WROV-AM. WYLD GM Barbara Resrode adds those duties at WROV-AM-FM.

Scrap Jackson—who put Guam's first R&B station, KUAM-FM (94.1 Jamz), on the air—exits the PD slot. Jackson, who would like to program on the mainland, can be reached at 011-671-664-941.

### FORMATS: MORE '70s For The '90s

Two '70s-based outlets launch this week. WAJE Louisville, Ky., becomes classic hits outlet River 94.7 under new OM Fred North (PD of oldies dupoly sister WRKA) and Dave Michaels (formerly A&J of KATV Los Angeles). Also, WYND-FM Dayton, Ohio, Fla., signs on with Westwood One's '70s format under PD Gary Meade.

AC WLLJ Joliet, Ill., will go country Jan. 15. WCLB Columbia, Mo., has its dupoly partner KCMG will move to album rock. Jack Daniels remains OM of both. KCLR promotions director Aaron Worsham is named KCMG PD.

## KRQQ PD Todd Making The Most Out Of Mainstream

LIKE SOME WISE man once said, "Plagiarism from me, and you're plagiarizing from five other people," says KRQQ Tucson, Ariz., PD Mark Todd. "I believe in stealing from the best."

Todd can do that, having worked for such radio greats as Bill Richards, Scott Shannon, Steve Rivers, Dave Robbins, Dave Barn Stone, Howard Hoffman, Chuck Buell, Gary Speers, and Joe Dawson.

So there are the people who could be credited for the success of Primus Radio (KRQQ) "We're billing top three 12-plus with an 8.8 in the latest trend; we're No. 3 [118-34] with a 13.5 and we're pulling [about 7.5] 25-54," says Todd.

Todd, who marks his 10th anniversary at KRQQ next month, came to Tucson in search of a less volatile situation.

"I've done L.A., San Francisco, and Houston... I've already been a victim of diversity. This was my chance to get in on the ground floor of a new company and run a second radio station."

Primus CEO Bill Phalen signed on KRQQ as part of Western Cities in February 1997. He brought the station back from Nationwide in 1991. Presently, Primus is fielding offers to sell its radio division of 16 properties.

Along the road to mass appeal, KRQQ had to overcome its "teen machine, rap/dance image," says Todd. "We looked OK numbers-wise, but we were carrying too much young-end baggage."

"We had top 40/throwin' KJYK with a bad signal across the street pulling decent numbers and making us look stupid. It would've been easier for us to play the top 10 sellers in SoundScan and run away with it, but that would mean perpetuating that rap/dance image."

To change the audience's expectation of KRQQ, Todd fired old certain pop crossovers to the listeners, such as the *Gin Blossoms*' "Hey Jealousy" and Blind Melon's "No Rain." Todd admits that such records initially tested "really lame," but he adds, "That's where we felt the future was musically. We wanted to get back into the mainstream picture, rather than be pigeonholed."

KJYK has since flipped to modern rock, leaving KRQQ with no direct competition. "Some people might think we're made in a time when it was better, but we have to use our format to draw from. We have to draw audience from other formats, like country, album rock, and AC," he says. With the station's built-in breathing room, KRQQ has more hits to pick from, says Todd.

Although Todd collaborates as often as possible with other Primus

top 40 PDs, such as Brian Burns at WDCQ (G106) Raleigh, N.C., and Dick Oliver at KRQD Wehita, Kan., he says, "We're programming fairly different radio stations. There have been times when I'll put Burns on hold, and when I come back he'll ask, 'What the hell is that song you're putting on?'"

Here's a recent Saturday 2 p.m. hour: Hootie & the Blowfish, "Only Wanna Be with You," Fun Factory's "Wanna Be With You," Selena, "DREAMING OF YOU," New Order, "True Faith," BK French, "Anything," Real McCoy, "Another Night," Stereo MCs, "Connected," Jon B., "Kiss From A Rose," Everything But The Girl, "Missing," and Bobby Brown, "My Prerogative."

Morning hosts Mojo, Bettej and Eric celebrate their third year together this month. Todd assembled the team from the existing staff when he arrived at KRQQ.

Music director Valerie Knight, a Tucson native, is "a phenomenal talent, who cut her teeth at KZZP Phoenix with Guy Zapoleon and Kevin Weathersly." Todd conducts weekly air check sessions for the young talent and takes local station managers for the full-timers. "It's more of a ball session, where I try to point out the positives," he says. "It's frustrating for a jock trying to hone an act. You can hear that down there too easily."

He maintains a strict open-door policy with his jocks. "There shouldn't be that many secrets between us. Any business or station management business can be done in the building where management is. I find it really cuts down on the extraneous hallway chatter and second-guessing."

Everything at Primus's Tucson properties happens in two facilities that are 25 minutes apart. "Management is in another facility so we've had to develop systems to do things that people wouldn't want to do on the radio," Todd says. KRQQ and N1 KRST share production/on-air facilities with Primus's corporate offices, while local station managers have their own studios.

Todd does an occasional air shift, and the many jocks who work up in the late '70s, his run of choices are old Koss Pro 4 AAs. Young kids might be used to those new-fangled Sonys, but Todd has an open plea to Koss: "Some don't think the station is 'old again'!" He's keeping them around for a good reason. "After this top 40 fade wears off, I plan to get into talk radio."

KEVIN CARTER

## newsline...

**NORM PATITZ**, chairman of Westwood One, has been elected president of the Broadcast Education Assn. for the 1996-97 fiscal year. He aims to increase the nonprofit organization's profile and importance among broadcasters.

**BOB RICH** has been named acting GM/VP of WHFS Washington, D.C./Baltimore following Alan Hay's departure, announced last week. Rich will continue to serve as GM/VP of Liberty's other Washington properties, WTXR/WXYR/WGSL.

**DAVID JURIS** is promoted to VP/GM of KOIS/KEZW/KVOD Denver as of Feb. 1. He was general sales manager of the Tribune stations. Juris succeeds Skip Weller, who moves to Chancellor Communications.

**RANDY GROSSERT** is named president/GM of Heritage Media's WVAE Cincinnati, where he has been GSM since 1991. The station debuted its jazz/AC format in September. Grossert succeeds Carey Mierz, who has been named president/GM of sister stations WAMC/WZLW/WYXX/MYXX Milwaukee.

**ELLIOT LEE SPIEGEL** is named director of affiliate relations for SW Network in New York. He was director of programming with MediaStar International.

**CHRIS PACHECO**, VP/GM of top 40 adult KHTH Fresno, Calif., and its dupoly partners, rolls to east-coast town outlet KXAX/KRBT as GM, following those stations' LMA-to-buy with Osborn Communications.

**JIM McKEERAN** is appointed VP/GM of KEZZO-AM/FM/KCDD Omaha, Neb. He comes from croonstown TV stations KPMQ/KXVO.

**JIM ASHBERY** is promoted to director of operations for the Eagle Group, Cap Broadcasting's Denver-based research firm. He continues as VP.

**STATION SALES:** WCIZ/WNOQ Watertown, N.Y., from Watertown Radio Associates to Forever Broadcasting for \$2.8 million.



# Music Video

PROGRAMMING

## USC Students Learning On The Job Course Offers Chance To Shoot Major-Label Clips

BY BRETT ATWOOD

**LOS ANGELES**—The best way to learn is to do. That's the philosophy of a new course at the University of Southern California that teaches music video production by giving students the opportunity to shoot a clip for a major label.

The course, USC Cinema 499, which began in 1996, has already shot videos for two tracks by country artist Rodney Foster: "A Fine Line" from the album "Del Rio, Texas 1969" and "Makin' It Up As I Go Along" from "Labor Of Love."

The ambitious class is taught by music video industry veteran Tom Neff, who is a founding partner of the Nashville-based company Wild Wolf Productions.

"The students are responsible for taking a video production from concept to final delivery," says Neff. "They produce it, they direct it, and they keep track of the finances."

Neff obtains a large portion of the financing for the music video production course from Arista Nashville.

The label contributed about \$75,000 to the program, which aims to produce five clips per semester. In return, Arista has the option of servicing the music videos that are produced in the class for promotional purposes.

"The video could be great, or it could end up like crap," says Foster. "That's just a risk that you have to take. I view this as a mutually beneficial project. Even if Arista never uses the final video, that's OK with me. There's nothing wrong with giving back time to others. I know that I appreciate the time that others gave to me when I was first starting out."

Scott Ratray, manager of film and video for Arista Nashville, says that the nine USC students that

participated in the first semester proved to be "very skilled."

However, he says that it was a challenge for some students to embrace the nonlinear, fast-paced format of music videos.

"They are used to a narrative style of filmmaking and have been taught to do things in a straightforward style," says Ratray. "With music video, they get to use the camera in different ways. Rather than doing a gentle shot, they can move the camera around a lot and try new things."



NEFF

Ratray emphasizes that the program is designed to be an educational experience for the students, not a cheap ruse of music video production for the label.

"We are not competing with the production companies to provide cheap videos," says Ratray. "Arista provides its resources and, in turn, taps into the creativity of the students."

To avoid taking business from professional production companies,

the students are allowed to create clips only for tracks that will not be released as singles.

"We won't do a video for a song that Arista would have done anyway," says Neff. "Usually, a label won't spend money to do a clip unless it will promote a single. But there are songs that they would love to see as videos, if they could justify it."

Foster says that, as an artist, he welcomes the opportunity to make clips for songs that are "not your average country music singles."

He adds, "They would probably never have gotten much airplay because of the length and style of the songs, but they can develop well in the video medium."

Unlike a conventional music video production, which can go from concept to completion in two weeks, these student-created clips take a bit longer to produce.

"We have to be patient with the students," says Foster. "For some parts of the production, it would take them a bit longer to do something, because they are learning. I've certainly shot faster videos, but this was a positive experience that I am anxious to do again."

## PRODUCTION NOTES

### LOS ANGELES

Fun Factory's "Take A Chance" clip was directed by Steve Willis, while Georgia Archer executive-produced. The Poster Children's "He's My Star" clip was directed by David Ring.

Tom Cochrane's "I Wish You Well" video was directed by Deb Kisa, while George Vele produced. The video was shot at Griffith Park.

John Hiatt's "Cry Love" video was directed by Mick Haggerty. The production was shot in Los Angeles, Piru, Calif., and Nashville.

### NEW YORK

Director Diane Martel shot Eric Smerka's "Fankarama." Dave Daniels directed photography while Carrie Bernstein produced. Joseph Kahn is the eye behind rapper AZ's video "Gimme Yours."

### NASHVILLE

Buffalo Bob Films has just completed two music videos for Curtie Day. The first, "My Baby's Cookin'," was directed by Greg Crutcher, and the second, "The Truth Is Hard To Swallow," was shot by Buffalo Bob White.

### OTHER CITIES

Morrissey's video for "Boy Racer" was directed by James O'Brien for Hooligan Films. The clip was produced by Joely Fether in London.

One World Productions directed Barry Maguire recently completed his second clip for Diana Ross in New Orleans. "Gone" was lensed by Marco Mazzei and executive-produced by Joseph Ullano.

Director Sam Bayer is the eye behind David Bowie's "Strangers When We Meet" clip, which was shot in the U.K.

## DVD To Open Very Big Window; Tori Amos Trips 'Lite' Sans Rats

**DVD AND MUSIC VIDEO:** The Eye roamed the hi-tech glitz and blitz of the Consumer Electronics Show, held Jan. 5-8 in Las Vegas, in search of new hi-tech developments in music video. The DVD technology found at the convention, at the point in the near future, will have a significant impact on the music video industry.

DVD hardware units—such as those introduced by Sony, Toshiba, and Pioneer—will open new opportunities for music video production companies, as well as marketers of longform music video compilations.

Actually, "longform" may be an understatement. A single-layer, single-sided 4.7-gigabyte DVD disc is capable of containing 135 minutes of video footage.

That amount of time significantly increases with dual-layered, double-sided DVD discs, which means that a DVD title could contain an entire body of work from established artists with digital audio and video.

Perhaps even more significant is the possibility that, as promised with recent CD-ROM developments, music and music videos will likely be on the same disc.

However, unlike many recent CD-ROM and CD Plus titles, the video will fill a full TV or computer screen, the audio will be digital in quality, and the storage capacity will be increased significantly. All that is needed is more compelling content to fill the extra space.

That's where the production companies come in. As with CD-ROMs, production companies should at least familiarize themselves with the DVD technology so that they can be prepared for the not-too-distant future demands of the music industry to develop music video content to fill all that extra space on a DVD.

Expect the first-generation home DVD player to hit the market by October, while DVD-ROM computer drives are likely to be released in December. (For the full DVD story, see page 6.)

**RATS!** Don't look for any rats to appear in the next Tori Amos clip. The musician has ditched the rodents in her new clip, "Caught In A Little Snooze," which was directed by Michael Liscomb. Amos says that most of her performance for the clip was shot on a blue screen and is used to create a "multilayered" videoclip.

Amos tells The Eye that she still enjoys the art of making music videos, but that the challenge of

making creative ones is "like jumping off another cliff."

Amos' latest video is taken from her forthcoming Atlantic album, "Boys For Pele," due Jan. 23.

**AUSTIN EXPANDS:** The Austin Music Network is expanding its programming time by an additional 14 hours per week. As of Jan. 3, the Austin, Texas-based music programmer signs on at 8 p.m. nightly. AMN had previously started its evening programming at 10 p.m.

As a result, Austin Cable Vision is moving CMT to its own channel for 24-hour programming. CMT had previously shared its presence on the same cable channel as AMN.



by Brett Atwood

**FLUX ART:** Jonathan Wells of the San Francisco-based clip program "Flux" recently helped organize the "Low-res Film And Video Festival," held in New York on Jan. 6.

Among the music video-related highlights: a skateboard-themed short film shot by director Spike Jonze, a new film from the U.K.-based production company Tomato, and a screening of music video remix reels Emergency Broadcast Network's "Electronic Behavior System."

"The festival will show the work of artists who use new technology to make short films in their spare time," says Wells.

"It seems to be a movement that is happening more and more often. The music video production community seems to be among the early adopters because of tools like Media 100 that enable us to do work at home without the post-production house." More information on the festival can be found on the Internet's World Wide Web at <http://www.lowres.com/lowres>.

The film festival is expected to come to Los Angeles later in 1996.

**MVA BASH:** The Music Video Assn. will hold its semi-annual "Tri-Coastal Party" on Jan. 18. This is an open opportunity for members (and nonmembers) to meet face to face. In New York, the meeting will be held at the Motown Cafe from 7-9 p.m. In Burbank, Calif., the gathering will take place at Riba USA from 7-9 p.m. In Nashville, attendees should meet at the Igoua from 6:30-7:30 p.m.

The Eye is now open on the Internet. Send news items and comments to [brett1213@netcom.com](mailto:brett1213@netcom.com).



**Mission From Mars.** Doom director Thomas R. Miguone participated in an out-of-this-world video production recently. The director greets an alien on the set of Hollywood Records art Glen Warren's shoot for "Stick B."





## QVC ENTERS LABEL FRAY

(Continued from page 9)

duplicate the success QVC has had with major-label releases. For example, QVC sold 12,000 units of the Beatles' "Anthology 1" following a two-hour QVC show on Nov. 21.

"We're always looking to expand into new business, and we have been having some success as far as buying prepackaged," says Berman. "So what we see the opportunity with Kenny Rogers and George Burns came to us, it sounded very promising."

QVC buyers, the release has helped maintain his visibility at a time when country radio is favoring new talent over established veterans.

Says Rogers, who signed a single-al-

bum deal with the new label, "Radio programmers [found a way to market a concept and a sound, and if you don't fit that concept and sound, they are not going to play it. I understand that, but I can't just drop out of sight because of it, so we've found some clever ways to approach the problem."

QVC says the theory that you can stay successful as long as you have one says, "Whatever happened to . . . ? So my goal is to stay somewhat viable, until music comes to a point where I'm at least considered for airplay."

As a promotional tie-in, Rogers says that his 300-outlet Kenny Rogers Roasters restaurants are displaying

"time in" reminders at check-outs.

While QVC and Rogers are enthusiastic about the new label, some retailers are wary of the exclusive nature of the releases.

Says Randy Davis, executive VP of St. Louis-based Streetwise Records, "Retailers need to take a hard look at those artists, and if those artists no longer choose to support the venues or vehicles that [previously] have sold their products, then why should we support them in the future?"

But Berman says QVC is negotiating with major distributors to expand the availability of "Vote For Love" and future QVC releases.

QVC may also eventually offer QVC titles to record clubs and direct-mail houses.

"Our plans are to have [QVC albums] exclusive at QVC for some period of time," says Berman. "Whether that's a day, week, month, or a couple of months depends on the project, but we would like to have the QVC, then follow on retail distribution."

Once on QVC products reach retail, Berman says, they will have had significant exposure to QVC, thus stimulating sales at stores.

"It's been our experience that retailers fit in nicely along with [QVC music in direct sales], there are certain people who buy from their television, and we provide a significant amount of TV exposure to them," says Berman. "There are also people who just aren't comfortable going into a record store. We're not looking to replace the traditional retailer, but to work along with them."

Bob Say, VP of Beesla, Calif.-based Moby Discs Records, agrees that home shoppers are not typical record store buyers. According to Say, the additional cost of shipping and the time in receiving product via mail give record stores an advantage in attracting customers who would rather shop there.

## PIRATE PUNISHED IN CHINA

(Continued from page 9)

the judicial process as well as by administrative measures. This award will serve as a benchmark for compensation and should provide another strong deterrent to those engaging in piracy in China."

Observers suggest that a stronger deterrent will be significant action from China, such as the seizure of pirate ships from China rather than from Taiwan. Nonetheless, an IFPI representative says that the impact of an \$800,000 fine and a 10-year prison sentence, estimated in a country where the average monthly wage is between \$60 and \$100.

IFPI says it has suspected SHI to be involved in piracy since he has and has conducted activities in Malaysia, Taiwan, and China. The organization filed the case against SHI in China in 1994 while pursuing a separate action

"I don't think active music buyers are going to buy from [QVC]. I think they are going to be getting the people who may not even be going to music stores," says Say. "On the surface, it seems pretty innocuous, but it will be interesting to see how it pans out."

According to Berman, future plans for QVC include negotiating with labels and their artists for special projects.

Berman says QVC would like to serve as a "one-stop for the artist by offering various means of distribution. Included in these means are QVC's QVCs on-line service, and QDirect—the company's online marketing wing that specializes in commercial advertising.

The labels would also like to diversify its roster, adding artists who appeal to different audiences.

One of the new things about what we're doing is to see, depending on what we are selling," says Berman. "There isn't just one demographic we have to appeal to in order to succeed, and there's not just one type of artist we're looking for."

Still, Berman admits that younger acts are unlikely to be the first signed to the new label, as QVC will most likely focus on more "mainstream" artists initially.

against him in Taiwan. Following a successful High Court appeal in November, Shi was sentenced to a year's imprisonment.

IFPI says, authorities temporarily closed four CD plants at the end of December for manufacturing pirate CDs, photographic video CDs, and audio cassette tapes.

Another plant has had its trading license withdrawn following IFPI complaints, the organization says, and a sixth plant is under investigation, pending evidence seized, and several management arrested. IFPI says that all six plants are being investigated to determine if any action is warranted.

The organization also says it "expects that further CD plants will be punished for piracy and pornography in the next few weeks."

## U.K. NAT'L MUSIC CENTER GAINS MOMENTUM

(Continued from page 6)

lets; and recording, television, and radio studios. "It would be an entertainment complex where you would spend all day Saturday," Perry says.

He adds, "This wouldn't be just pop music. It would be everything British music has to be proud of."

At the time, Perry says, the idea was in a meeting at the end of December 1995 (Billboard, Jan. 13). One source of finance that might be available is the Millennium Project, which is administered by Bottemy's department.

Says Perry, "If this country wants to recognize success and recognize what is so much successful at, then there's nothing like music. Music is the heart of our music and our creativity is currently far better recognized in the U.S. than it is in our country," he says.

Perry underscores the fact that all plans for the center are "very conceptual," a point reiterated by Heath. Perry, Heath, and Glover form the working party that is putting the concept into a more concrete form.

until we were absolutely certain of its outcomes."

Heath outlines his concept for the center, saying, "It is incredibly important that it has the music industry archive as well as being the ultimate entertainment experience."

He adds, "The idea has everybody's blessing, and Glover adds his belief that, no matter what other funding is available, the music industry is prepared to put its hand in its pocket to support the project."

"Everybody's keen to it happen," says Glover. "Everybody who hears about it wants to be involved." He adds that the center dovetails exactly with the IMF's Hall of Fame for industry figures, which was inaugurated last year.

Perry says he hopes that when the center is up and running, it will provide a profit that can be invested in new performing and business talent.

In the meantime, Perry says, there will be industry support for the existing music archives and museums. He argues, however, that the industry requires one national centerpiece in the British capital.

## CORY ROBBINS TEAMS WITH BMG FOR NEW LABEL

(Continued from page 6)

says he will operate independently of BMG and will not use its headquarters office in New York's Times Square. At press time, he was negotiating office space in the Chelsea section of Manhattan.

As part of the deal, Robbins will be asked to tap a major label's manpower. "It's the ability for me to rent the RCA Records promotion department on a project-by-project basis, which will be used for a few times a year," says Robbins. "Certain kinds of records are tough for an independent label to break, like rock records. I won't initially use [RCA] when I start a record. But I'm starting to use RCA when I want to be able to push that button and have that big army of promotion people bring the record all the way home."

In addition, RCA will provide the in-label with back-office functions, such as royalty accounting and financial reporting.

Robbins says the occasional promotional help from RCA and the distribution by BMG, Robbins says, "I think this to be an independent label because of the

ownership and the philosophy. If I'm in a bidding war with Columbia, I'm going to lose, but I'm in a bidding war with one of the independents, I'm probably going to win."

He adds, "I'm starting from scratch. I'm going to MIDEIM to look for artists. I've put the word out. I'm looking. I get four or five calls a day, but I want more than that."

Finding talent is difficult now because of the success of many labels, many of them new and highly financed. Besides the myriad small indies begun by unknown entrepreneurs, high-profile labels have been started and operated by such music-business legends as David Geffen, Mo Ostin, Bob Krasnow, and Doug Morris.

"It's never easy," says Robbins. "There's a lot of competition. But I'm not going to sign a George Michael [who went to Geffen and Ostin's SKG label] or anybody of that caliber. My competition's the other independent labels. I'm not going to sign any established artists."

Robbins says the deal took about a

year to complete. "A mutual friend of [president/CEO of BMG Entertainment International] Strausz Zelnick and I recommended we get together around December 1994, and that's how it really started."

RCA has deals with other new labels such as Loud Records and PMP Records, which are owned and operated by their founders, but Zinger says that these arrangements have "strategic value" and are not mutually exclusive.

In 1981, Robbins and Steve Platnick started Profile in New York with several thousand dollars borrowed from their parents. They signed and recorded such acts as Pat Ben-Art and Rob Base and became successful with musical genres in which the major labels then had little interest. But as their Warner Bros. label, and in 1984, Robbins sold his 50% stake in the business to Platnick for a reported \$3.5 million. Since then, the former partners have filed lawsuits against each other, and the litigation continues.

Sony Music will, for the second consecutive year, release a Brit Awards compilation album; last year's edition is estimated to have sold 60,000 copies, according to Sony. The label will also release a home video comprising clips from nominated artists.

Following is a partial list of nominees: British group Blur (Food/Parlophone); Lightning Seeds (Epic); Oasis (Creation); Pulp (Island); Radiohead (Parlophone).

Also nominated by a British artist: Blur, "The Great Escape" (Food/Parlophone); Oasis, "What's the Story Morning Glory?" (Creation); Pulp, "Different Class" (Island); Radiohead, "Pablo Picasso" (Parlophone); Paul Weller, "Stanley Road" (Go Discs).

British female solo artist: PJ Harvey (Island); British group: The Verve (Island); British female solo artist: Vanessa-Mae (EMI Classics); Shara Nelson (Cooltempo); Joan Armatrading (RCA).

British dance act: Eternal (EMI); British dance act: Leftfield (Hard Hands/Columbia); Massive Attack (Virgin); M People (Deconstruction); Tricky (4 & B/Way Island).

British male solo artist: Edwyn Collins (Sentana); Van Morrison (Exile/Polydor); Jimmy Nail (EastWest); Paul Weller (Island); Paul Weller (Island); Paul Weller (Island).

British newcomer: Black Grape (Radioactive); Cast (Polydor); Elastic (Deceptive); Supersnaps (Parlophone); Tricky (4 & B/Way Island).

## BRITANNIA RENEWS BRITS BACKING

(Continued from page 9)

would be a "technical nightmare."

A preview special, "The Brits Are Coming," is due to air on ITV Feb. 15 in prime time. Both shows are being produced by Initial Film ("The Brits") and will be hosted again by BBC Radio 1 presenter Chris Evans, who, according to Gerrie, "did a brilliant job last year." David Bowie will receive the Brits 1996 award for outstanding contribu-

tion to the British music industry and is expected to perform at the event. The ceremonies will also mark the inauguration of the Freddie Mercury Award, which will honor the artist or artists—that in the opinion of BPI council members—have made "an extraordinary contribution to charitable works or causes, and/or raising the profile of the previous year."

## BOGMEN, ARISTA WORK SLOWLY

(Continued from page 9)

(Billboard, July 29, 1995). On the New Year's weekend, the Bogmen drew nearly 5,000 to three shows in New York. The band sold out the 1,000-capacity Irving Plaza for two nights and packed triple-A WNYC's New Year's Eve party at Club Expo beyond capacity. Parts of the Club Expo shows were simulcast on the Times Square CityLine and the Irving Plaza shows earned a rare review from The New York Times.

"Press and radio have been picking up the buzz on the Bogmen from the street," says president Dave Davis. "You hope for a natural build like this."

Arista VP of A&R West Coast Lonn Friend adds, "We've taken shots for not being too sign and record too soon, but the Bogmen's success in the Northeast is a microcosm of what can happen around the country." The Bogmen reach out to the West Coast in February with

a showcase at NARAS meeting in Los Angeles. One West Coast fan of the Bogmen is Mike Morrison, PD of triple-A KSCA Los Angeles, who describes the faun-tonic groove and parodic little-lover's take of "Sudden" as "infectious and hilarious." Later this month, the Bogmen will shoot a video for the song with WNYC's music director Amy Window says that the station played the Bogmen's debut single, "The Big Burn," over three times a day for a couple of months, and that she will probably go with "Sudden" soon.

According to Bogmen lead singer Bill Campbell, "Sudden" was written long before he signed with Arista. "It was a night before we played in a soul bar," he says. "We wanted to have something that would entertain anyone. Now it's all anyone wants to hear."

# Hot 100 Airplay

Compiled from a national sample of approximately 1,000 radio stations. Radio tracks that are electronically monitored are listed in the "Top 100" column. Songs ranked by gross impressions, compiled by cross-referencing each station's airplay with Airplay Monitor data. This data is used in the Hot 100 Singles chart.

| WEEK<br>LAST WEEK | TITLE<br>ARTIST (Label, Distributing Label) | WEEKS<br>ON CHART | WEEKS<br>LAST WEEK | TITLE<br>ARTIST (Label, Distributing Label) | WEEKS<br>ON CHART |
|-------------------|---|-------------------|--------------------|---|-------------------|
| 1                 | 1   | 1                 | 1                  | 1   | 1                 |
| 2                 | 2   | 2                 | 2                  | 2   | 2                 |
| 3                 | 3   | 3                 | 3                  | 3   | 3                 |
| 4                 | 4   | 4                 | 4                  | 4   | 4                 |
| 5                 | 5   | 5                 | 5                  | 5   | 5                 |
| 6                 | 6   | 6                 | 6                  | 6   | 6                 |
| 7                 | 7   | 7                 | 7                  | 7   | 7                 |
| 8                 | 8   | 8                 | 8                  | 8   | 8                 |
| 9                 | 9   | 9                 | 9                  | 9   | 9                 |
| 10                | 10  | 10                | 10                 | 10  | 10                |
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Records with the greatest entry gains: © 1996 Billboard® Communications

## NOT 100 CURRENT AIRPLAY

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Records with the greatest entry gains: © 1996 Billboard® Communications

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| 75 | 75 | 75 | 75 | 75 | 75 |

Records with the greatest entry gains: © 1996 Billboard® Communications

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) and record retail stores and racks which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

| WEEK<br>LAST WEEK | TITLE<br>ARTIST (Label, Distributing Label) | WEEKS<br>ON CHART | WEEKS<br>LAST WEEK | TITLE<br>ARTIST (Label, Distributing Label) | WEEKS<br>ON CHART |
|-------------------|---|-------------------|--------------------|---|-------------------|
| 1                 | 1   | 1                 | 1                  | 1   | 1                 |
| 2                 | 2   | 2                 | 2                  | 2   | 2                 |
| 3                 | 3   | 3                 | 3                  | 3   | 3                 |
| 4                 | 4   | 4                 | 4                  | 4   | 4                 |
| 5                 | 5   | 5                 | 5                  | 5   | 5                 |
| 6                 | 6   | 6                 | 6                  | 6   | 6                 |
| 7                 | 7   | 7                 | 7                  | 7   | 7                 |
| 8                 | 8   | 8                 | 8                  | 8   | 8                 |
| 9                 | 9   | 9                 | 9                  | 9   | 9                 |
| 10                | 10  | 10                | 10                 | 10  | 10                |
| 11                | 11  | 11                | 11                 | 11  | 11                |
| 12                | 12  | 12                | 12                 | 12  | 12                |
| 13                | 13  | 13                | 13                 | 13  | 13                |
| 14                | 14  | 14                | 14                 | 14  | 14                |
| 15                | 15  | 15                | 15                 | 15  | 15                |
| 16                | 16  | 16                | 16                 | 16  | 16                |
| 17                | 17  | 17                | 17                 | 17  | 17                |



\*Records with the greatest display and sales gain this week. ♦Video clip availability. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Mastered In Japan: catalog is under or for cassette main single; regular cassette single issued from JIC. †Covers single availability. (C) CD single available. (M) Cassette main single availability. (T) Vinyl main single availability. (V) Vinyl single availability. (D) CD main single availability. © 1996, R/RBC/CDP/Capitol Communications.



# HOT 100 SINGLES SPOTLIGHT

by Jerry McKenna

**NO END IN SIGHT:** As predicted last week, "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia) holds onto the No. 1 spot for an eighth consecutive week. It now enters a three-way tie with "Fantasy" and "Dreamlover" as Carey's longest-running No. 1. This tie is sure to be broken next week, as it appears that "Day" will not relinquish the top spot anytime in the foreseeable future. It remains far ahead of the competition in combined airplay and sales points, while continuing to show growth at radio. In fact, "Day" is once again the biggest airplay gainer on the Hot 100. As stated in the past, it is unusual for a single already sitting at No. 1 to post the greatest airplay gain on the chart. It is even more unusual for it to happen to a single during its eighth week on top.

**THE BIG THREE:** Over the last eight weeks, there has been no movement within the top three on the Hot 100. Ever since "One Sweet Day" debuted at No. 1 in the Dec. 2 issue, the No. 2 spot has been occupied by Whitney Houston's "Exhale (Shoop Shoop)" (Arista), while the No. 3 position has been locked up by L.L. Cool J's "Hey Lover" (Def Jam/RAL Island). This consistency can be partly attributed to non-rushing radio playlists over the holiday season. Although it appeared that "Lover" had a shot at breaching this stalemate and moving to No. 2, it took a big dip in sales in a week in which post-holiday single sales were down more than 10 percent. It is likely, however, that the top three will change next week, as "Missing" by Everything But The Girl (Atlantic), at No. 4, continues to show major growth.

**GREATEST GAINERS:** The biggest overall point gainer and winner of the Greatest Gainer/Sales award is "Nobody Knows" by the Tony Rich Project (LaFace/Arista). It jumps 38-22 on the Hot 100 and 40-19 on the Hot 100 Singles Sales chart. "Nobody Knows" is the top five at eight monitoring stations, including No. 1 at KTRM San Francisco. The second-biggest point gainer, moving 25-15, is "Play" by Hootie & the Blowfish (Atlantic). It moves to No. 8 on the Hot 100 Airplay chart. More than 94% of that song's chart points are from airplay. It is No. 1 at three stations, including KYSR Los Angeles. The third-biggest overall point increase goes to the Everything But The Girl single, which jumps 30-15 in its 24th week on the chart. Rounding out the top five point gainers are Natalie Merchant's "Wonder" (Elektra) at No. 34, and La Bouche's "Be My Lover" (RCA), at No. 16. "Wonder" is No. 1 at three stations, including WNNX (WXX) Atlanta, while "Lover" holds down the No. 1 spot at WBBM (BS6) Chicago.

**NEW TO THE CHART:** Of the five new entries to the Hot 100, four are by artists making their chart debuts. The first, at No. 18, is Orlando, Fla.-based Sinead O'Connor's "Nothing Compares 2 U" (Geffen). (O'Connor's "My Love" is already No. 1 at four monitored stations, including WXXD Pittsburgh. Also new to the chart is British pop group N-Trance, at No. 30 with "Styain' Alive" (Rush/A&M/Capitol). The single, complete with a loop from the Bee Gees' classic, is breaking out in several where it is No. 3 at KUBE. The other acts new to the chart are Deniece Williams with Collage's "Adam (Metropolitan)" at No. 91 with a cover of the Lisa Lisa & Cult Jam hit "All Cried Out" (Viper/Metropolitan) and Los Angeles-based dance group Devone at No. 92 with "Energy" (Wing/Aqua Boogie/Mercury).

## SONY, BMG FOLLOW WEA LEAD ON MAP

(Continued from page 6)

not be considered in violation of the Sony policy.

The Sony policy also stops short of WEA's in that other Sony-funded advertising campaigns ongoing at the time of the violation will continue to be supported by the manufacturer.

The BMG policy will be as encompassing as the WEA policy in that it cuts off all advertising funds for a period of up to 12 months, but that is only if an account violates the BMG MAP policy three times within a 12-month period.

In addition to the BMG and Sony moves, PolyGram Group Distribution has been active on the issue for some time. First, in 1994, the company stated its policy that it will stop doing business with direct retail accounts that sell any of its titles at discount. Then last month, it eliminated its \$15.98 line, raising those titles to \$16.98, which resulted in increased MAPs as well. Finally, PolyGram issued a letter clarifying its MAP policy so that it counts as a violation any print or in-store advertising campaigns that tout "all CD's \$9.99 or less," even though such a campaign does not specifically cite a PGD title.

Executives at Sony Music Distribution, BMG Distribution, and PGD either declined to comment or did not return phone calls seeking comment.

Steve Strome, president of Troy, Mass.-based Musicman, says of the various MAP policy changes, "I think they are all trying to stabilize the marketplace," and he applauds such efforts.

John J. O'Neil, president of Milford, Mass.-based Strawberries, says that he welcomes any moves that strengthen MAP policies. But he urged manufacturers to move in the direction of the WEA policy, which he termed "the most meaningful" one.

One retailer that probably won't like the Sony or BMG policies is Lechmere, the appliance chain based in Woburn, Mass. Sources say it is violating WEA's policy. WEA execu-

tives were unavailable for comment. Dennis Agresti, Lechmere's GM of music buying, says, "Lechmere has been buying and selling strategy, and they have been using strategy. The two companies have to come to terms. Lechmere will maintain its competitiveness in the marketplace."

While MAP policies vary, the pricing points set by the six majors are pretty consistent with one another, with only pennies separating the various MAPs. Titles carrying a \$16.98 list price have a MAP of \$11.81-\$11.88, depending on the major. \$17.98 titles carry a MAP of \$12.85-\$12.88, except at Uni, which has two different MAPs, \$12.79 and \$13.85, depending on the cost of the CD.

Music specialty retailers have long complained that music manufacturers have been underwriting the loss-leader tactics practiced by consumer electronics chains and discount department stores competing by supplying them with tens of millions of dollars in cooperative-advertising funds, in particular through in-store price and position programs.

Even though the PGD policy of cutting off accounts that sell its front-line titles below cost is considered strong, its MAP policy allows loss-leader retailers to draw down millions of cooperative-advertising dollars by selectively complying with PGD's MAP. Similarly, the Cema Distribution and Uni Distribution MAP policies provide plenty of leeway for discounters to underwrite their pricing strategies.

Additionally, the popularity of in-store price and position programs has risen as MAP policies were instituted. In music, manufacturers are bought into such programs, even though titles were often priced below MAP. But most music manufacturers have long since amended their MAP policies to include such programs. The new Sony policy takes it one step further in stating that it will not fund in-store advertising campaigns for a minimum of 90 days after the in-store data on selected new releases. Sony reportedly instituted that aspect of its policy because it views such funds derived from in-store campaigns as underwriting low pricing strategies, sources say.

Meanwhile, the BMG MAP revision has three stages before accounts lose all advertising funds. The first time an account fails to comply with the company's MAP policy, not only does it lose sales from the account but the account becomes ineligible to receive funds on that title for a period of three months.

The second time an account is found out of compliance in a 12-month period, the customer becomes ineligible to receive advertising on that title for six months. If still in its ineligible period at the first failure, that period is lengthened to six months.

A third failure, according to the BMG letter, constitutes a "continuous lack of support for BMG's MAP policy" and results in accounts losing access to all co-op funds for a one-year period. Some music specialty merchants criticize BMG for allowing accounts three violations before coming down hard, but BMG reportedly is planning to placate those merchants by pointing out that customers committed to a loss-leader pricing strategy likely will use up their allotted three violations quickly.

Assistance in preparing this story was provided by Don Jeffery.

## APRIL TRIAL SET FOR C'RIGHT SUIT OVER MARIAH CAREY HIT

(Continued from page 10)

The defendants include Carey, who is credited as co-authoring "Can't Let Go"; Walter Afanador, the co-writer and co-producer of the disputed song; Columbia Records; Sony Music Entertainment; Sony Music Publishing; Time Warner and its divisions Warner Bros. Entertainment Corp., Warner/Chappell Music Inc., and WEA Corp.; and Carey's and Afanador's publishing companies, The Carey Group and Wallyworld Music, respectively.

Last year, the defendants sought summary judgment in the case, but the judge rejected their request, setting a trial date of Oct. 31, 1996. However, the trial has been delayed until April 16, 1996, according to William Shapiro, attorney for the plaintiffs.

Taber and Gonzalez contend that they composed "Right Before My Eyes" in early 1990 and recorded a demo of the song featuring Taber's vocal. The work was submitted to the U.S. Copyright Office in July 1990 and was certified as a copyright work Sept. 18 of that year.

On Sept. 13, 1991, Columbia released Carey's "Emotions" album, containing "Can't Let Go," which

the plaintiffs argue is substantially similar to "Right Before My Eyes."

In their brief opposing the defendants' motion for summary judgment, the plaintiffs contend that "all nine note pitches of the chorus of 'Right Before My Eyes' are identical to nine of the 11 total note pitches of the chorus of 'Can't Let Go.'"

The brief says that in January 1990, Taber was managed by WEA executive Sid Weiss and his associate, publicist Hilary Hicks. Through

Hicks, Taber met backup singer Billy T. Scott, who was performing and recording with Carey at the time, reportedly to the filing.

The plaintiffs allege that Scott gave the tape of "Right Before My Eyes" to Carey and that she and Afanador used the chorus of that tune for "Can't Let Go."

A Sony Music representative says, "These allegations are entirely untrue. All this suit is based upon is a musical progression commonly used in pop and R&B music."

PAUL VERNIA

# BUBBLING UNDER HOT 100 SINGLES

| THIS WEEK<br>LAST WEEK<br>WEEKS ON<br>CHART | TITLE<br>ARTIST (LABEL/CORRESPONDING LABEL) | THIS WEEK<br>LAST WEEK<br>WEEKS ON<br>CHART     | TITLE<br>ARTIST (LABEL/CORRESPONDING LABEL) |    |   |
|---|---|---|---|----|---|
| 14  | 15  | EVERBODY BE SOMEBODY<br>TINA TURNER (A&M)       | 14  | 19 | FADES AWAY<br>TINA TURNER (A&M)                 |
| 2   | 14  | TAKE A LOOK<br>ZION ILLWOOO                     | 15  | 9  | FAIRGROUND<br>SHUNYRA (J&R EAST/WESTWOOD)       |
| 3   | 13  | GO WALKING DOWN THERE<br>DANNI LORRAINE (A&M)   | 16  | 8  | FLUNKY<br>FLUNKY (A&M)                          |
| 4   | 26  | THAT'S A LOVE LICKED ME<br>DANNI LORRAINE (A&M) | 17  | 21 | PLAYA HATA<br>DANNI LORRAINE (A&M)              |
| 5   | 11  | DAUGHTER AS CLOSE AS FILM<br>ANITA TRIPPA (RCA) | 18  | 1  | TOO MUCH LOVE WILL KILL YOU<br>QUEEN (POLYGRAM) |
| 6   | 24  | UNRAVEL<br>MELISSA MCINNES (A&M)                | 19  | 15 | QUEEN OF THE NIGHTMARE<br>QUEEN (POLYGRAM)      |
| 7   | 16  | BROKEN LANGUAGE<br>DANNI LORRAINE (A&M)         | 20  | 1  | HOW WE ROLL<br>DANNI LORRAINE (A&M)             |
| 8   | 1   | LIVIN' PROOF<br>DANNI LORRAINE (A&M)            | 21  | 21 | SHOW ME YOUR<br>DANNI LORRAINE (A&M)            |
| 9   | 3   | GOLDENYE<br>TINA TURNER (A&M)                   | 22  | 4  | GOWIN UP YOUR<br>M. HANSEN (J&R)                |
| 10  | 7   | DANNI LORRAINE CALL LOVE<br>TINA TURNER (A&M)   | 23  | 13 | IF I HAD A KISS<br>DANNI LORRAINE (A&M)         |
| 11  | 5   | STAY IN LOVE<br>DANNI LORRAINE (A&M)            | 24  | 22 | WHEN BOY MEETS GIRL<br>DANNI LORRAINE (A&M)     |
| 12  | 12  | INSENSITIVE<br>JANIS JOHNSON (A&M)              | 25  | 4  | RETURN OF DA LAME<br>DANNI LORRAINE (A&M)       |
| 13  | 8   | I NEED YOU<br>DANNI LORRAINE (A&M)              |   |    |   |

Building under the top 25 singles under the No. 100  
which have not yet entered

Substituting under lists the top 25 singles under No. 100 which have not yet charted.

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|                          | LAST WEEK | THIS WEEK | WEEKS ON CHART                     | ARTIST              | PEAK POSITION                                | TITLE |    |
|--------------------------|-----------|-----------|------------------------------------|---------------------|--|-------|----|
|                          |           | 71        | 20                                 | DEEP BLUE something | 10   | HOME  | 55 |
| 55                       | 72        | 93        | SEVEN MARY THREE                   | 1                   | AMERICAN STANDARD                            | 55    |    |
| 57                       | 56        | 33        | SELENA                             | 1                   | DREAMING OF YOU                              | 1     |    |
| 47                       | 47        | 71        | VARIOUS ARTISTS                    | 1                   | MTV PARTY TO GO VOLUME 8                     | 47    |    |
| 60                       | 60        | 55        | DON HENLEY                         | 1                   | GREATEST HITS                                | 17    |    |
| 60                       | 70        | 55        | MEAT LOAF                          | 1                   | WELCOME TO THE NEIGHBORHOOD                  | 17    |    |
| 61                       | 51        | 50        | BOYZ II MEN                        | 1                   | II   | 1     |    |
| 62                       | 55        | 89        | SOUNDTRACK                         | 1                   | MORTAL KOMBAT                                | 1     |    |
| 63                       | 50        | 78        | VARIOUS ARTISTS                    | 1                   | JOCK JAMS VOL. 3                             | 1     |    |
| 64                       | 38        | 49        | TODDIES                            | 1                   | RUBBERNECK                                   | 56    |    |
| 65                       | 65        | 104       | RANCIQ                             | 1                   | ...AND OUT COME THE WOLVES                   | 45    |    |
| 66                       | 64        | 54        | SOUNDTRACK                         | 1                   | FRIENDS                                      | 41    |    |
| 67                       | 70        | 84        | THE TRUTH                          | 1                   | GREATEST HITS - FROM THE BEGINNING           | 21    |    |
| 68                       | 69        | 77        | XSCAPE                             | 1                   | OFF THE HOOK                                 | 1     |    |
| 69                       | 61        | 48        | MICHAEL JACKSON                    | 1                   | HISTORY: PAST, PRESENT AND FUTURE BOOK 1     | 1     |    |
| 70                       | 54        | 70        | FOO FIGHTERS                       | 1                   | FOO FIGHTERS                                 | 23    |    |
| 71                       | 64        | 109       | WHITE ZOMBIE                       | 1                   | ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION | 6     |    |
| 72                       | 66        | 103       | VARIOUS ARTISTS                    | 1                   | MTV PARTY TO GO VOLUME 7                     | 54    |    |
| 73                       | 75        | 45        | BRUCE SPRINGSTEEN                  | 1                   | THE GHOST OF TOM JOAD                        | 11    |    |
| 74                       | 80        | 87        | VARIOUS ARTISTS                    | 1                   | SATURDAY MORNING CARTOONS GREATEST HITS      | 74    |    |
| 75                       | 82        | 101       | FAITH EVANS                        | 1                   | FAITH  | 22    |    |
| 76                       | 81        | 66        | EAGLES                             | 1                   | HELL FREEZES OVER                            | 1     |    |
| 77                       | 62        | 43        | GEORGE STRAIT                      | 1                   | STRAIT OUT OF THE BOX                        | 43    |    |
| 78                       | 79        | 97        | COLLIN YEAH                        | 1                   | I THINK ABOUT YOU                            | 40    |    |
| 79                       | 84        | 57        | DE TALK                            | 1                   | JESUS FEAR                                   | 16    |    |
| 80                       | 73        | 120       | GENIUS/GUN                         | 1                   | LIQUID SWORDS                                | 23    |    |
| 81                       | 89        | 67        | BOB SEGER & THE SILVER BULLET BAND | 1                   | IT'S A MYSTERY                               | 27    |    |
| 82                       | 81        | 83        | VINCE GILL                         | 1                   | WHEN LOVE FINDS YOU                          | 6     |    |
| 83                       | 86        | 92        | DAVID LEE MURPHY                   | 1                   | OUT WITH A BANG                              | 52    |    |
| 84                       | 87        | 86        | ALISON KRAUSS                      | 1                   | COLLECTION                                   | 83    |    |
| 85                       | 83        | 114       | IMMATURE                           | 1                   | WE GOT IT                                    | 13    |    |
| 86                       | 76        | 100       | JODECI                             | 1                   | THE SHOW, THE AFTER PARTY, THE HOTEL         | 2     |    |
| 87                       | 85        | 92        | SOUNDTRACK                         | 1                   | POCAHONTAS                                   | 1     |    |
| 88                       | 77        | 90        | LISA LOO & NINE STORIES            | 1                   | TAILS  | 30    |    |
| 89                       | 83        | 159       | EAZY-E                             | 1                   | ETERNAL E                                    | 84    |    |
| 90                       | 124       | 110       | BOB SEGER & THE SILVER BULLET BAND | 1                   | GREATEST HITS                                | 8     |    |
| 91                       | 95        | 113       | D'ANGELO                           | 1                   | BROWN SUGAR                                  | 42    |    |
| 92                       | 97        | 94        | AARON TIPPIN                       | 1                   | TOOL BOX                                     | 63    |    |
| 93                       | 78        | 108       | SPICE 1                            | 1                   | 1999 SOLO                                    | 31    |    |
| 94                       | 111       | 128       | SOUNDTRACK                         | 1                   | TOY STORY                                    | 54    |    |
| 95                       | 108       | 132       | SHAGGY                             | 1                   | BOOMBASTIC                                   | 34    |    |
| 96                       | 118       | 91        | TRACY CHAPMAN                      | 1                   | NEW BEGINNING                                | 58    |    |
| 97                       | 100       | 171       | THE CLINIC                         | 1                   | GAME RELATED                                 | 21    |    |
| 98                       | 96        | 64        | BETTE MIDLER                       | 1                   | BETTE OF ROSES                               | 45    |    |
| *** HEATSEKER IMPACT *** |           |           |                                    |                     |  |       |    |
| 99                       | 113       | 116       | BRYAN WHITE                        | 1                   | BRYAN WHITE                                  | 99    |    |
| 100                      | 112       | 155       | GODDIE MCDOW                       | 1                   | SOUL FOOD                                    | 47    |    |
| 101                      | 99        | 85        | SOPHIE B. HAWKINS                  | 1                   | WHALES                                       | 65    |    |
| 102                      | 101       | 133       | METALLICA                          | 1                   | METALLICA                                    | 1     |    |
| 103                      | 98        | 95        | THE CRANBERRIES                    | 1                   | NO NEED TO ARGUE                             | 6     |    |
| 104                      | 90        | 107       | GREEN DAY                          | 1                   | DOOKIE                                       | 2     |    |
| 105                      | 88        | 105       | BLACKWAVE                          | 1                   | STRONG ENOUGH                                | 22    |    |
| 106                      | 105       | 142       | SOUNDTRACK                         | 1                   | FREDDY                                       | 1     |    |
| 107                      | 147       | —         | EVERCLEAR                          | 1                   | SPARKLE AND FIDE                             | 107   |    |
| 108                      | 94        | 92        | SOUNDTRACK                         | 1                   | BATMAN FOREVER                               | 5     |    |
| 109                      | 157       | 92        | THE NOTORIOUS B.I.G.               | 1                   | THE ALBUM                                    | 1     |    |

▲Albums with the greatest sales gains this week. ●Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a number followed by the symbol. \*Asterisk indicates LP is available. Most top prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EP, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest sales shown chart's largest net increase. Re-release indicates, bi-weekly reissues. All other releases are new. [www.musicbusiness.com](http://www.musicbusiness.com). ©1996 RIAA. All rights reserved. RIAA. All rights reserved.



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*Color Of My Skin (Original Mix)*

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*Short Short Man (Base Mix)*

20 FINGERS

FEATURING GILLETTE

*Road To Glory (Original Mix)*

SHADES OF LOVE

*Absolute E-Sensual*

(Jah-2 House Mix)

JAH! GRAHAM

*My Love Is Deep*

(Kenya B's House Of Love Mix)

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Conway

(Erick "Mars" Club Mix)

HEEL & REAL

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*Total Eclipse Of The Heart*

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WICKI FRENCH

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REDNEX

*Mr. Personality (Radio Mix)*

GILLETTE

*Full Boy (J.J.'s Club Mix)*

MAX-A-MILLION

*What Have I*

(The Big Mix)

THE SPINAX

*Get Ready For This*

(East Orange Root Mix)

2 UNLIMITED

*Joshua Rule*

(Sai Ji Oni Dance Version)

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## DISCOVERY RECORDS FINDS ALTERNATIVE

(Continued from page 1)

of the musical spectrum.

In addition to adding more rock and singer-songwriters to its roster, as it has done in the past year, the Santa Monica, Calif.-based label is in the midst of beefing up its staff.

Syd Birenbaum, president and newly appointed CEO of Discovery, a free-standing label in the Warner Music Group, says the evolution of the label's musical direction has been natural.

"When [Holzman] acquired Discovery, I added new and exciting, very instrumental pop, which was the next logical step from what is historically a jazz label," says Birenbaum.

From there, he says, the label's sound, which was created in 1948 with jazz great Dizzy Gillespie as one of its early signings, added singer-songwriters in-

fluenced by folk and roots rock, such as Sara Hickman, Toni Price (licensed from Atlantic Records), Rob Lauder, and Perla Batalla. The next step was the addition of triple-A bands, such as Blue Rodeo and Catchers.

Along with such To Much Joy releases as The Beehive, Discovery released the debut from alternative act Sal's Birdland, "Nude Photos Inside," in September 1995 and is pursuing other acts from the genre.

"To Much Joy's fifth album and its first in three years, is due Feb. 27, while 'Sex & Misery,' Voice Of The Beehive's first album in nearly two years, is set for a March release. . . . finally" will be Discovery's first title distributed by Alternative Distribution Alliance. "Sex & Misery" will go through WEA.

The label is also releasing four new songs from Dovo for the soundtrack to the Incoherence CD-ROM game "Adventures Of The Smart Guy." The album features some of Dovo's greatest hits. That set is due for worldwide release in the spring.

Despite the move toward rock, Birenbaum says he doesn't plan to abandon the other genres the label has supported and found success with over the years. The label has had its greatest success in the area of jazz, with titles like the Movies Band and Man, which the 1968 release "A Man And A Woman, Sax At Movies" has sold more than 100,000 units in SoundScan, and peaked at No. 7 on the Contemporary Jazz Albums chart in 1994.

Discovery's upcoming releases range from the ancient songs of William Orlé and ambient pop of Caroline Lavelle to jazz masters Lee Ritenour and Ron Carter to fusion act Screaming Tons Heads.

Orb's "Historical," recorded under the name Strange Cargo, and "Toward The Unknown Region," from his group Torch Song, are due Jan. 30 on Record Recordings.

"I want to keep the roster [pretty diverse]," says Birenbaum. "Part of the reason [his appointed] me president was because I felt it is so important to have. We have a mutual attitude regarding music—as long as the music is good, it doesn't matter what genre it is. I want to make sure that our mandate is as broad as possible."

"There's a tremendous pressure to define oneself by one type of music," he continues. "I'm not too concerned with that. We're going to grow by way of artististry first."

Holzman and acquired Elektra in the '80s and founded Discovery with

his brother Keith after its founder Albert Marx died in 1991, shares Birenbaum's philosophy about running and developing a label.

"With a label this size, so much of the A&R energy comes from top management, so it's naturally going to follow Syd's wide musical interests," says Holzman, who acts as a consultant to Discovery and is Warner Music Group's chief technologist. "That's the kind of thing that's necessary to find some winners and put the label on the map. What we've done so far is get the label up and running, attractive, with a good infrastructure."

### GROWING THE LABEL

Aside from moving into the mainstream, musically, Birenbaum's plans for the label's growth include moving slowly away from the use of outside specialists by making more positions in-house. The first move in that direction was the hiring of Cary Baker, formerly with Play Media, as the label's VP of media. He will handle the label's endeavors on the Internet, which include putting the finishing touches on its World Wide Web site.

Birenbaum says his immediate mandate now is to hire a head of A&R, who will then hire a staff as needed. So far, Birenbaum has hired two people, while all employees at the label have had A&R input.

Discovery has 22 employees, and Birenbaum predicts that number will increase to 25 by year-end.

"I want our growth to be an organic process," says Birenbaum. "I want an incremental increase over last year, and I don't want to grow the label be-



SAL'S BIRDLAND

fore the artists. . . . Our most important focus is to put out high-quality artists and to establish a reputation for that alone, regardless of what kind of music they perform. That, we can be proud of."

### JOY AND BEEHIVES

The return of melodic pop/punk quartet To Much Joy and pop/rock act Voice Of The Beehive to the music scene via Discovery helps to give the mostly jazz label a hipper vibe.

Seaside, N.Y.-based To Much Joy was lauded in the late '80s and early '90s for its smart-alek releases, including 1987's "Green Eggs And Crack" and 1991's "Cereal Killers."

"The Kids Don't Understand," which maintains the band's snotty-rock attitude, is the first single from . . . finally. "The label will service the song to college and modern rock radio Jan. 23. A tour is in the works, and the band will perform for a gathering of PJs at the Gavin Seminar in Atlanta on Feb. 9-10."

"What's interesting for us is that when To Much Joy's last album was out, there were only 18 alternative ra-

porters," says Birenbaum. "Now, the landscape has changed considerably, and their music is just as fresh today as anything else being played. I think they were way ahead of their time. In the interim, we seem a lot of bands come up that are similar to To Much Joy."

As for Voice Of The Beehive, members Tracey Byrne and Melissa Bellard are making the move from London back to their native California.

"Sex & Misery," which was produced by Peter Vettese (Seal, Annie Lennox, Sophie B. Hawkins) and features a collaboration between Byrne and NYC's Andy Partridge on "Blas In Paradise," is set for release in the U.K. on Feb. 12.

U.S. tour plans for the duo will depend upon its commitments in the U.K. However, the band will attend Gavin in order to meet and greet the radio industry.

The label plans to service the first single, "Scary Kisses," to top 40 radio either in late February or early March and eventually to modern rock radio.

"Their situation is similar to To Much Joy's," says Birenbaum. "They have the same notoriety and similar taste."

Voice Of The Beehive has two albums to its credit—1985's "Let It Be" and 1991's "Honey-Lingers," on London Records.

Both bands earned critical acclaim, neither had much commercial success.

### ARTIST-FRIENDLY

Birenbaum and Holzman say that

what makes the label attractive to artists and managers is that it operates like an independent but has the resources of a major powerhouse, Warner Music Group.

"What we try to communicate to artists and managers is that we work like an independent, so they feel they have a better handle on how to control their own destiny," says Birenbaum. "The heads of all our departments have interaction with management and the artists."

Mark Eichner, To Much Joy's manager, and Susan Gentile, Blue Rodeo's manager, agree.

"I've never had more intimate approach," says Gentile of Blue Rodeo Productions. "I didn't have to be a cheerleader for my band, because their culture is there. I like knowing the people I'm working with. I've worked with Atlantic and EastWest, and you get lost in voice mail."

Eichner, who's given any predilection about taking To Much Joy to a label primarily known for jazz.

"What really made the difference for me was their enthusiasm and their being very musically oriented and artist-development oriented," he says. "They also gave us a lot of latitude and freedom to do what we wanted by letting us do two album covers."

One cover of . . . finally features a naked cartoon couple in bed; the other has the couple covered by a blanket. The covers were drawn by R. Crumb disciple Doug Allen.

Eichner adds, "Discovery wants to make their artists happy and make us feel a part of their family."

## CURTIS DISPLAYS HONESTY ON GUARDIAN DEBUT

(Continued from page 1)

With Curtis, says Guardian president Steve Murphy, the label has an artist who's appealing to a younger writer whose songs sound familiar yet new. You feel like you know Katie's songs the first time you hear them, but they grab you.

After starting Guardian, Murphy was walking with his family in Washington, D.C., when his daughter pulled him into a store where a Curtis song was playing. "I listen to dozens of tapes a week," Murphy says, "but I was stopped in my tracks by that song."

Murphy heard that song, "Hole In The Bucket," via the do-it-yourself copy of Putnamy's 1994 album "Shelter: The Best of Contemporary Singer/Songwriter."

Orb's "Historical," recorded under the name Strange Cargo, and "Toward The Unknown Region," from his group Torch Song, are due Jan. 30 on Record Recordings.

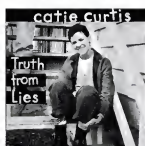
"I want to keep the roster [pretty diverse]," says Birenbaum. "Part of the reason [his appointed] me president was because I felt it is so important to have. We have a mutual attitude regarding music—as long as the music is good, it doesn't matter what genre it is. I want to make sure that our mandate is as broad as possible."

"There's a tremendous pressure to define oneself by one type of music," he continues. "I'm not too concerned with that. We're going to grow by way of artististry first."

Holzman and acquired Elektra in the '80s and founded Discovery with

promoting her music. Through her Mongoose Music label, she released the album "From Year To Year" in 1991 and an earlier version of "Truth From Lies" in 1994.

Curtis says that her independently released CDs have sold 10,000 units each, about half at her shows and the rest through the mail or via Lansing, Mich.-based Goldenrod Distribution.



KATIE CURTIS

"I'm not too concerned with that. We're going to grow by way of artististry first."

"There's a tremendous pressure to define oneself by one type of music," he continues. "I'm not too concerned with that. We're going to grow by way of artististry first."

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Holzman and acquired Elektra in the '80s and founded Discovery with

mid-entree, with positive response. Cole says that he is "deeply impressed" by the lyrical depth and honesty of "Truth From Lies" and considers four or five of its tracks to be "eminent" plays.

Chris Hensley, Guardian's VP of marketing, says the label's campaign on behalf of "Truth From Lies" began months ago with an extensive program of performances and promotions to introduce Curtis to retailers, radio, and consumers, as well as the staff of Angel distributor Cema.

In August, Curtis played at the Cema convention in Montreal; she also played at the fall management meetings of the Borders Books & Music, Musieland, and Strawberries chains. Guardian also published three newsletters to periodically reintroduce Curtis to Cema and retailers and update them on the new album.

One of Curtis' most extensive retail contacts should be with the Borders chain. Her tour will include a series of in-store concerts in the chain, including outlets in Portland, Maine, Chicago, Seattle, Albuquerque, N.M., and Atlanta.

"We'll probably really step out for the new album," says Vicki Marshall, director of marketing for Borders. "She fits the profile of an artist we can break. We're the biggest seller of women's music in the country."

Borders carried Curtis' indie albums via Goldenrod, placing them in the women's section. With the Guardian release, the chain will position the album in the general folk music department.

To help introduce Curtis to "Truth From Lies," Curtis performed at the Quebec AAAA festival in August in Quebec, Canada, and at Guardian's first event, Curtis circulated a two-track cassette sampler at the event. Curtis will perform in February at the Gavin Seminar in Atlanta and in March at South by Southwest in Austin, Texas.

To reach consumers prior to the album's release date, Guardian took advantage of one of Curtis' fan clubs. Curtis has accumulated on her tours. The label mailed a series of postcards, updating fans on the album's progress (including "From Year To Year"). The postcards also included a toll-free number through which fans could sample new songs.

Guardian director of national promotion Susanne White says that the label will promote "Truth From Lies" heaviest in the areas where Curtis has toured most frequently, such as New England, Seattle, Philadelphia, Boulder, and Berkeley, Calif.

"There's a great audience out there for Katie," White says, "and we're going to make sure they know it. Then the temptation is to go mainstream right away, but what we want to do with Katie is be patient and groom her fan base."

John Peterson, music director at triple-A WRLT Nashville, says he has been programming Curtis for years—after one for one for one. Then he was at station, triple-A-focused NPR outlet WCBE Columbus, Ohio. WRLT played "Hole In The Bucket" from Curtis' "From Year To Year," as well as "Radical" from the indie version of "Truth From Lies."

Peterson says that Curtis' music appeals

## KEITH FRANK 'MOVIN' UP' TO ZYDECO FAME

(Continued from page 9)

Ville Platte, La., independent label Maison de Soul.

"Movin' On Up" is not only exciting local black audiences, who are the traditional fans of zydeco music, but Frank's recording is receiving unprecedented interest among young white rock consumers in southern Louisiana—as well as more mature fans of eclectic Northeastern rock format.

"The 'Movin' On Up' show scene strikes something familiar to being with, then it's just got that driving beat," says Todd Ortego, owner of the Music Machine & Video Store in Eunice, the "Prairie Cajun Capital." Ortego, an authority on Cajun and zydeco music, hosts the weekly "Front Porch Zydeco" show on KJJB-FM Eunice and regularly signs the tune as a mobile party DJ.

"It's opening up zydeco to a whole new audience again, to a whole new market of people who a few months ago wouldn't think to buy anything like this, and now they see how cool it sounds and how much fun it is to dance to," Ortego says. "You have your bona-fide zydeco fans who are already hooked and onto it, like the little black kids who see Keith at a festival or hear him on the radio or on TV, and see him on the same level as Michael Jackson... Then the white high school kids come in and buy it along with their friends. Being Pumpkins, almost everything else that's never really happened before, because things are usually segregated in black and white and in musical terms."

"I even played a Christmas party for Chevron, with all these yuppie oil engineers... I played them the 'Movin' On Up' thing, and they didn't think like me. They thought we were singing along and coming up and asking what it was and who was the artist. It happened two years ago with Beau Jambou at the University and this year it will do it to even more nontraditional zydeco fans."

Meanwhile, in Connecticut, a decidedly nontraditional market for zydeco, video producer/Cajun music documentaryist Ed McKee, who serves as folk music director at University of Hartford station WUHF, has a similar response when he plays "Movin' On Up" during the Cajun/zydeco segment of his weekly program, "FM On Tour."

"When I played it the first time, the phones lit up," says McKee. "People called in wanting to know what I was playing. I kept playing it regularly the next few weeks, and 'Mc calls kept coming in, and when I didn't play it, people called in asking why and wanting to hear it. Every once in a while, people react like they don't like it, but I know it's my Toot Toot' that people have called and asked for a zydeco song by name."

McKee says that the beauty of "Movin' On Up" is that it is a recognizable song in a really easy zydeco rhythm—which is Keith's signature."

Ortego explains Frank's appeal further. "If anything, he's similar to Boozoo [Chavis] in his accordion riffs, though it's pretty much his own thing," he says. "But a big part is the solid backbeat that his younger brother Brad gives. Double-clutchin', they call it. The bass drum hits twice on the backbeat. Then, with Keith's youth and his ear toward current sounds and awareness of R&B from the past, he's surpassing everything that came before."

Sales of Frank's first *Maison de Soul* title, 1994's "What's His Name?," were right up there with releases by previous genre best-seller and Rounder artist Joeque, says Ortego. But the "Movin' On Up" album "is biggest by far," he adds. "I was the tape vendor at the recent Plaisance [La.] Zydeco Festival, and 75% of what I sold was just that Keith Frank tape."

Floyd Solaun, whose Flat Town Music is the parent company of Maison de Soul and its sister Cajun label Swallow Records, as well as Beau Jambou's "The New Sound" (see story, page 61), credits Frank for single-handedly offsetting a sales slump at the store.

"I'm like it's going to be style," says Solaun. "What's His Name?" came out a year ago December and has been building, building, building to a point as well as 14,000 units sold. The new one has been out two months, and it's already over 13,000, with steady sales and orders. He's sort of like the official king of the hill right now—he doesn't wear the crown, but they love him, and the fan reaction proves it."

Solaun is alluding to the hon-

orary "King of Zydeco" crown first worn by the late zydeco pioneer Clifton Chenier and now adorning the wife of Chavis, with Joeque next in line. But things can happen fast in zydeco country, as Frank has shown. A native of nearby Solaun, a rural community that's a three-hour drive from New Orleans and 100 miles from the heart of the zydeco scene, Frank first gained notice in his father's zydeco band, which recorded for indie label Arhoolie as the Solaun Playboys and for the Church of No Regrets. Arhoolie Records labels as the Preston Frank Family Band.

Keith Frank debuted on his own with his Solaun Zydeco Band in 1992 with "On The Bandstand," a cassette released by Lanor. It was followed the next year by "Get On Boy," a cassette for Eunice's zydeco House Records.

The family tradition continues on "Movin' On Up," which features Frank's younger sister Jennifer on bass and backup vocals and brother Brad on drums. The group also includes lead guitar and rub-band.

"I guess his dad taught him well," says Solaun. "He's got that magic mix that keeps fans dancing and holding on to their seats. And he's a worker. It's not unusual for him to do three shows in three different places in one day, and not many artists can do that. He's got a very big with the zydeco trailer-ride people—the family gatherings that are so much a part of Creole family culture."

Frank has played such events as the Grassroots Festival in Ithaca, N.Y., the National Folklife Festival in Washington, D.C., and the New Orleans Jazz & Heritage Festival. Besides his "Movin' On Up" tour, he's taken himself to weekend gigs while he and his brother continue their studies. (Frank is an electrical engineering student at McKees State University in Lake Charles, La.)

"I'm really not looking too much toward touring, since my little brother Brad just started attending college, and it's kind of hard. After he graduates, and if I'm blessed enough to still be performing, I'd think about it then. But I wouldn't want to take him away from school, and I couldn't find another drummer because he's my brother. That's the reason we stay close to home."

Frank's impetus for covering "Movin' On Up" was two-fold. First, he wanted something to add to "Watch My Step," an accordion groove he originally cooked up in 1991 and which became, on the new album, the intro to the TV theme. The second reason, he says, is that "I was a big fan of the show... I didn't have a copy of the music, so I just did it from memory, and one night at the clubs we played it and got requests for it again."

No matter that the lyrics don't quite match those of the original song: Frank's memory lapses, notes McKee, only add to the cover's charm.

"The only thing that's really missing on the record is seeing it performed live in a dancehall where people are jumping up and down—there's a lot of energy in the chest area," says McKee. "That's where great music should hit you."



by Geoff Mayfield

**SORTING MYTH FROM FACT:** Hey, we heard the rumblings. Back in 1991, when The Billboard 200 converted to SoundScan data, a few cranky old-schoolers decided—for whatever reason—that they did not like the realities of the new method and threw stones at it before they had a chance to become familiar with it. Included in these musings were some top-of-the-head lines as to how a label or distributor might be able to tamper with the SoundScan system to exaggerate the sales success of certain priority titles.

Since May 1991, the realities of the system—including its built-in safeguards—have suffocated most of those myths, but some still stubbornly linger. And on a recent episode of "The Gossip Show" on E!, one of those misconceptions actually managed to find a national cable audience.

The allegation raised by the show is that a label, in an effort to improve a new album's sales performance, could enhance its chart profile by placing that title's bar codes on already-selling pieces of catalog product. No one would be the wiser, said "The Gossip Show," right?

Wrong! Here's three reasons why this scheme would not work:

• Most major chains—and the point-of-sale systems at many independent stores—do not read the manufacturer-placed bar codes, but instead place their own bar codes on the price sticker.

• An improperly coded shipment of albums could not even get onto the shelves of several large accounts' warehouses, because product is scanned on arrival. If the bar code on the enclosed CDs and tapes did not match that of the album, the problem would be caught, the loading dock.

• Even in those cases where improperly coded product could reach a store's bins, the discrepancy would be caught at the cash register. Even in the case of a small chain, such an attempt at flimflam would send up a flare, because the problem could cause potentially expensive restocking, and the cost of that would be passed on to the distributor and the label.

So, although the possibility of a mischievously placed bar code may make for fascinating chatter, file this notion under fiction.

It all boils down to a cocktail party, shortly after The Billboard 200 switched to SoundScan, at which L.A. marketing VP Daniel Savage—aka "The SoundScan toiler"—promoted the album. He commended the attention one used to see in those E.P. Hutton commercials when he told those assembled that he had figured out how to improve performance on SoundScan's charts. All ears were glued to his strategy: "Sell more records," Savage said. "The only way to do it is to get the only way to lift an album on Billboard's sales charts."

**BY THE NUMBERS:** On page 57, you'll find the albums and singles that sold best, according to SoundScan, in calendar year 1995. You might notice differences between some albums' SoundScan sales and their gold and platinum Recording Industry Assn. of America certifications, but remember that, as this column explained in the Aug. 26 issue, the RIAA bases its awards on net shipments, while our charts—and the SoundScan totals—reflect actual sales. None of our articles are estimates of national consumer sales projected from actual POS data.

As far as discrepancies between these rankings and those in our 1995 Year In Music issue, the list in this issue is based on the calendar year, while our year-end charts are based—by necessity mandated by production considerations—on a December-November calendar.

**ADJUSTMENT:** Most of our sales charts have the post-holiday bumps, as titles gear down from the holiday season's hectic sales pace to normal—what we call "normalcy." None of our charts, but last week's Billboard 200 had an increase this week, so the chart has no Greatest Gainer. The Pateceter, Ozis, titles that percentage-based designation because its decrease—19.6%—is the smallest on the chart; thus its complex 36-18 jump. Similarly, the all-star soundtrack from Whitney Houston's "Waiting To Exhale" (231,000 units) overtook Mariah Carey's (206,500 units) at No. 1, because that title—with the film's publicity campaign still making the rounds—has a smaller sales erosion. "Exhale" leads Carey by an 11% margin; last week, Carey was ahead by 6%.

## CURTIS DISPLAYS HONESTY ON GUARDIAN DEBUT

(Continued from preceding page)

his great phone response, pleasing both the station's considerable singer/songwriter fans and the pop audience. "She has an emotional voice," Peterson says, adding that the station plans to play "You Can Always Be Gone" this month.

Guardian will service a video for a track still to be determined to VH1, MTV's regional outlet for rock videos. The label will also promote Curtis via the Internet, with live online forums with the artist planned for AOL's Online, Prodigy and CompuServe.

"The idea is to set up Cate's album big enough to explode right away," Murphy says, "but we're happy to take the unique and challenging road according to market dictates."

Murphy says EMI's affiliates in Europe and Japan are enthusiastic

about releasing the album. Within the year, he says, EMI should begin promotional activities for Curtis overseas.

Curtis is beginning touring in later this month, with a couple of six-week legs around the country through May. She will play festivals in the U.S. and Canada in the summer, possibly going to Europe as well. A 14,000-unit run booked through Prime City Booking in Northampton, Mass. She is currently negotiating with song publishers.

With Guardian's tour support, Curtis will be able to introduce new elements to her sound. "Now I can think about having a full band," she says. "I would still prefer a solo album, because it seems that a lot of solo singer/songwriters lose their intimacy with the audience when they get a band. I want to keep that."

According to Murphy, the balance between intimacy and greater resources is key, even when it comes to a label. "We strive to be the best of both worlds—major with a small, experienced team," he says. "We're only releasing about a half-dozen albums a year, so we can work records with full attention for 12 to 18 months."

Frederick adds that the audience for Curtis' album, like the audience for most of Angel's music—from the best-selling "Chant" to the label's best-selling "The Love Train"—is beyond a specific radio format. "Guardian wants to reach the adult consumer who appreciates good music but whose lifestyle may not be oriented toward what's new and happening," he says. "But as with 'Chant,' when you can introduce these folks to something good, they'll go out and buy it."





# Death Row Is Target Of Suit By Former Partner, Rapper

■ BY CHRIS MORRIS

LOS ANGELES—Death Row Records; its distributor, Interceptor Records; and the labels' principals have been sued by Solar Records chairman Dick Griffey and rapper the D.O.C. (real name Tracy L. Curry), who claim that they were cut out of their shares in a 1991 partnership that ultimately became the lucrative Death Row rap franchise.

Death Row is the top rap label in the country; since 1988, it has produced best-selling albums by Dr. Dre, Snoop Doggy Dogg, and Tha Dogg Pound. But ongoing controversy last year over Death Row's hardcore music led Warner Music Group to jettison its 50% interest in Interceptor.

The lawsuit, filed Jan. 8 in Superior Court here, seeks more than \$75 million in general damages and \$50 million in exemplary and punitive damages. It also requests a dissolution of the 1991 partnership, an accounting of income, and the appointment of a receiver to assume management and control of the partnership's property and assets.

Named as individuals in the suit are Death Row CEO Marlon "Sage" Knight, Death Row partner/artist/producer Dr. Dre (real name Andre Young), and Interceptor executives Ted Field and Jimmy Iovine.

According to the suit, Curry and Young have known each other since 1987, when Young convinced Curry, then based in Dallas, to move to Los Angeles, where they roomed together.

The two collaborated on several projects, including the D.O.C.'s debut album "No One Can Do It Better," released in 1989 by Ruthless Records, then the home of Young's group N.W.A.

In 1990, Young and Curry retained Knight as their personal manager. The suit claims that Knight introduced Griffey, founder of successful R&B label Solar, to the two musicians, who wanted to establish a publishing company.

The action alleges that in January 1991, Griffey, Young, and Curry entered a memorandum of understanding establishing a label and publishing

partnership; Griffey held a 50% share, and the two rappers jointly held the other 50%. The three additionally agreed that Knight would receive 10% of the partnership for management services. The agreement commenced in January 1991, to run for five years, with an automatic extension for consecutive one-year terms.

In February 1991, the partnership was incorporated in California as Future Shock Entertainment Inc. According to the suit, the corporation was initially capitalized by a co-publishing agreement with Sony, which paid a \$1 million advance to Young and Curry.

In July 1991, Future Shock acquired rights to the name "Def Row Records" from an individual named Andre Manuel.

The suit alleges that "the partners agreed to use the name 'Def Row Records' as a fictitious business name for all recordings manufactured and distributed by Future Shock Entertainment Inc." By 1992, the moniker had been changed to Death Row Records.

The action claims that in 1992, Griffey, Young, and Knight decided to use the soundtrack album for the motion picture "Deep Cover" as a platform to launch Death Row's artists. The album, released by Solar, included Dre's first single, which introduced Snoop Doggy Dogg.

The suit maintains that Dre's 1993 solo debut, "The Chronic," which became a multimillion hit, was "completely financed" by Griffey, Curry, and Young.

According to the suit, following the release of the "Deep Cover" soundtrack, Iovine and Field began a series of meetings with Young and Knight "to discuss the possibility of developing a joint venture between a record company to be controlled by Young and Knight and Interceptor."

(Through a barrage of false and misleading statements upon the character of Griffey, defendants Iovine and Field sought to induce Knight and Young to breach the terms of the partnership agreement. . . for the sole purpose of obtaining for themselves the benefits which rightfully would have accrued to [Griffey and Curry], the suit continues.)

The action claims that Young and Knight "have wrested control of the partnership assets for their sole benefit and use." It also alleges that they established Death Row and transferred "the rights and assets which rightfully belonged to Future Shock Entertainment. . . into the Death Row corporation."

It further alleges that Young and Knight threatened Curry "with physical bodily harm should he assert any right under the terms of the partnership agreement."

Death Row's attorney David Korman says the suit is a baseless, defending Snoop Doggy Dogg at his trial for the August 1993 murder of Philip Woldemarian, and could not be reached for comment at press time.

A spokeswoman for Interceptor said at press time that the company had not yet been served with a copy of the lawsuit.

## MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT

| YEAR-TO-DATE OVERALL UNIT SALES |            |                      | YEAR-TO-DATE SALES BY ALBUM FORMAT |           |                      |
|---------------------------------|------------|----------------------|------------------------------------|-----------|----------------------|
| 1995                            | 1996       |                      | 1995                               | 1996      |                      |
| TOTAL                           | 15,141,000 | 14,692,000 (DN 3%)   | CD                                 | 8,639,000 | 9,176,000 (UP 6.2%)  |
| ALBUMS                          | 13,671,000 | 12,976,000 (DN 5.1%) | CASSETTE                           | 5,015,000 | 3,755,000 (DN 25.1%) |
| SINGLES                         | 1,470,000  | 1,716,000 (UP 16.7%) | OTHER                              | 17,000    | 45,000 (UP 165%)     |

| OVERALL UNIT SALES THIS WEEK |            |  | ALBUM SALES THIS WEEK |            |  | SINGLES SALES THIS WEEK |           |  |
|------------------------------|------------|--|-----------------------|------------|--|-------------------------|-----------|--|
| 1995                         | 1996       |  | 1995                  | 1996       |  | 1995                    | 1996      |  |
| LAST WEEK                    | 25,271,000 |  | LAST WEEK             | 22,463,000 |  | LAST WEEK               | 2,808,000 |  |
| CHANGE                       | DN 41.9%   |  | CHANGE                | DN 42.2%   |  | CHANGE                  | DN 38.9%  |  |
| THIS WEEK                    | 15,141,000 |  | THIS WEEK             | 13,671,000 |  | THIS WEEK               | 1,470,000 |  |
| CHANGE                       | DN 3%      |  | CHANGE                | DN 5.1%    |  | CHANGE                  | UP 16.7%  |  |

| TOTAL YEAR-TO-DATE TOTAL SALES BY STORE TYPE |           |           |            |
|--|-----------|-----------|------------|
| 1995   | 1996      | CHANGE    |            |
| MAJOR CHAIN                                  | 6,686,000 | 6,746,000 | UP 0.9%    |
| CHAIN  | 1,733,000 | 1,765,000 | UP 1.8%    |
| INDEPENDENT                                  | 1,435,000 | 1,274,000 | DOWN 11.2% |
| MASS MERCHANTS                               | 5,287,000 | 4,906,000 | DOWN 7.2%  |
| COMBINED FIGURES                             |           |           |            |

COPIED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOURCEBOOK

## It's Been A Long 'Day' For Mariah

IT'S ONE FINE "DAY" for Mariah Carey and Boyz II Men as they remain on top of the Hot 100 for an eighth week. The long reign of "One Sweet Day" rewrites the record books, since Carey and the Boyz have now spent more time at No. 1 than any other artist in Hot 100 history other than Elvis Presley and the Beatles.

"Day" equals the peak performance of two other Carey singles: "Dreamlover" and "Fantasy" both had eight-week runs. Adding up the total number of weeks at the top for Carey's 10 hits gives us a total of 41 weeks in pole position. That's good enough to put Carey in third place on the list of artists with the most weeks at No. 1. Leading are Presley with 79 weeks and the Beatles with 59.

Eight weeks at No. 1 is child's play for Boyz II Men. The quartet's "End of the Road" was No. 1 for 13 weeks, and they bested that when "I'll Make Love To You" stayed on top for 14 weeks. And in the six weeks for "On Bended Knee" and the eight weeks (so far) for "One Sweet Day," the Motown group has been No. 1 for a total of 41 weeks. That puts it in fourth place, ahead of Michael Jackson, with 37 weeks.

One more week on top will give Carey her most successful single yet and put her even closer to tying or surpassing the Beatles. The Beatles missed the opportunity to push their total higher with "Free As A Bird," but the February release of "Real Love" is not too far away.

THE BIG FREEZE: "One Sweet Day" isn't the only single to remain in the same position for a long time. Right behind it, Whitney Houston's "Exhale (Smooth Shop)" (former No. 1 title), No. 2, and LL Cool J's "Hey Lover," No. 3, have held their positions for eight

weeks. That means the top three has been frozen for eight straight weeks. Chart watcher William Simpson of Los Angeles looked at every Hot 100 since began to determine that this is the longest freeze of the top three in chart history. The previous record was six weeks: In spring 1981, Snow was appropriately frozen at No. 1 with "Informer," Silk was No. 2 with "Freak Me," and Dr. Dre was No. 3 with "Nuthin' But A 'G' Thang."

We'll see which thaws first, the Hot 100 or the East Coast.



by Fred Bronson

EARTH TO MICHAEL: There's also no change at the top of the U.K. singles chart, where "Earth Song" by Michael Jackson has reigned for seven weeks. That makes it Jackson's biggest hit ever in Britain. He's had three singles remain No. 1 for two weeks each: "One Day In Your Life," "I Just Can't Stop Loving You," and "Black Or White." "Billie Jean" had one week on top, as did the Jacksons' only British chart-topper, "Shower You The Way To Go."

NO MORE WAITING: It didn't enter at No. 1, but the Ariana soundtrack of "Waiting To Exhale" has patiently made its way to the top of The Billboard 200. It's the second soundtrack from a Whitney Houston film to reach No. 1, and it's bolstered by the success of Houston's "Exhale (Smooth Shop)" as well as the album's second single, Brandy's "Sittin' Up In My Room," which bullets 32-26 on the Hot 100. "Exhale" is the first soundtrack to spend time at the summit since last year's "Dangerous Minds" had four weeks at the top. The only other soundtracks to hit No. 1 in 1995 were "The Lion King," "Poohantas," and "Friday."

## MIDEM TURNS 30

(Continued from page 6)

"The music industry will be more and more and more global through the opening of new territories," he says. "However, I think the real value of MIDEM will not change. The value is in the convivality, the face-to-face friendship of people who share the same passion. That's irreplaceable."

Irreplaceable, he believes, is MIDEM's history of playing a central role in the discovery and development of new talent. He says it gives him particular pleasure that Dade's mainland Chinese artist signed to Warner Music, has risen to an international profile from the platform of MIDEM Asia.

MIDEM runs Jan. 21-25 in the Palais des Festivals in Cannes.



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THE SAME PLACE

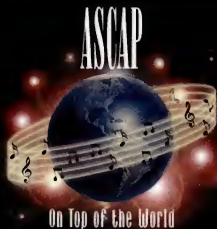


The Atlantic Group's 1995 Grammy Award nominees: Best New Artist **Brandy** Best New Artist **Hootie & The Blowfish** Best R&B Performance By A Duo Or Group With Vocal **All-4-One** I'm Your Man Best Country Album **John Michael Montgomery** Scott Hendricks, Producer **Junior High** Junior Brown Best Rock Performance, Duo Or Group With Vocal **U2** Hold Me, Thrill Me, Kiss Me, Kill Me **Jimmy Page & Robert Plant** Kashmir Best Pop Performance By A Duo Or Group With Vocal **I Can Love You Like That** All-4-One **Let Her Cry** Hootie & The Blowfish Song Of The Year **I Can Love You Like That** Maribeth Derry, Steve Diamond, Jennifer Kimball, Songwriters Best Rock Song **Hold Me, Thrill Me, Kiss Me, Kill Me** Derry, U2, Songwriters Best Female R&B Vocal Performance **Baby** Brandy Best Male Country Vocal Performance **I Can Love You Like That** John Michael Montgomery Best Country Song **I Can Love You Like That** Maribeth Derry, Steve Diamond, Jennifer Kimball, Songwriters Best Traditional Soul Gospel Album **No Ways Tired** Fardella Bass Best World Music Album **Cesaria Evora** Cesaria Evora Best Spoken Word Album For Children **Prokofiev: Peter And The Wolf** Patrick Stewart (Kent Nagano, Conductor) Dan Bristerman & Martin Sauer, Producers Best Musical Show Album **Smokey Joe's Cafe - The Songs Of Leiber And Stoller** Jerry Leiber, Aril Mardin, Mike Stoller, Producers Best Instrumental Composition Written For A Motion Picture Or For Television **Batman Forever** (Score Album) Elliot Goldenthal, Composer Best Instrumental Arrangement **Jorge Calandrelli** Arranger, Atlas De Porto **Jorge Calandrelli** Arranger, Manha De Carnaval Best Historical Album **John Coltrane: The Heavyweight Champion: The Complete Atlantic Recordings** **The R&B Box: 50 Years Of Rhythm & Blues** Best Classical Album **Prokofiev/Shostakovich: Violin Cons. No. 1** Maxim Vengerov, Violin, Mstislav Rostropovich, Conductor, Friedemann Engelbrecht, Producer Best Instrumental Soloist(s) Perf. (With Orchestra) **Maxim Vengerov, Violin** Prokofiev/Shostakovich: Violin Cons. No. 1 Best Classical Contemporary Composition **Adams: Chamber Symphony** John Adams, Composer

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